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AN INVESTIGATION INTO THE RELATIONSHIPS BETWEEN LEARNING STYLE AND THE WRITING OF GRADE TWELVE STUDENTS

A THESIS

BY

© WILLIAM KEITH PRENTICE

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ABSTRACT

The main purpose of this study was to investigate possible relationships between the learning style and writing of grade twelve students.

The study first identified the learning styles of 219 grade twelve students using the Gregorc Style Delineator (GSD) and the Dunn and Dunn Learning Style Inventory (LSI). Cross-tabulations of the GSD and LSI data were prepared. Next, descriptive profiles of five pairs of students from five GSD categories--(1) concrete-sequential, (2) abstract-sequential, (3) abstract-random, (4) concrete-random, and (5) no-dominance--who had mean writing scores of 70-80 were written. Data on the students' writing preferences were gathered through interviews and questionnaires, interviews, retrospective comments, observation by the researcher, analysis of a videotape made during the writing process and analysis of the compositions themselves. Correlation and analysis of variance procedures were then employed to determine the relationships between the students' GSD and LSI scores and the scores they received for four compositions assigned by their English teachers.

All students in this study agreed with the descriptions connected with their dominant GSD categories and LSI preferences. The ten students selected for the in depth studies also agreed with the majority of the cognitive traits associated with their dominant GSD category as well as the various affective and physiological factors identified by the LSI as descriptive of themselves. These traits, in turn, were reflected in their writing preferences, writing behavior, and compositions. For example, the concrete-sequential students thought about organization and were concerned with brevity. The abstract-sequential students were pleased with a natural, logical sequence in their compositions. The abstract-random students were concerned that their compositions should be interesting to the reader. The concrete-random students were concerned that their compositions express their "feelings" in a "truthful manner" and took delight in their titles. The no-dominance students were pleased to be able to write about an incident which was very close to them and vivid in their memories. In addition, all students expressed a preference for school-assigned writing topics with which they had some first-hand experience or previous knowledge. All students spent little time exploring the topic assigned when they were being observed. All students spent most of the composing time drafting and most of the revision time copying. Although there were differences in the scores teachers assigned to the students' compositions, these differences were not statistically significant.

Although writing emerged in this study as a complex activity which is influenced by many factors, learning style elements were reflected in grade XII students' writing preferences, writing behaviors, and written products. Based on the specific findings, implications for writing assignments, teaching strategies, evaluation techniques, and environment were suggested and recommendations were made for further research into the importance of learning style to writing.

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Chapter I

INTRODUCTION AND STATEMENT OF THE PROBLEM

INTRODUCTION

Writing is considered an essential skill for students to master and an important part of school curricula (Rosen and Rosen, 1974) but much has yet to be learned about the nature of the act and the factors which influence it. Although investigators have examined both "how" individuals write and "what" they write, the composing process and the factors which affect it are not fully understood.

Writing is fundamentally a language process (Applebee, 1981). It uses language to discover meaning in experience and to communicate that meaning to a reader using a conventional graphic system. Each writer must translate his inner language (which is often condensed and abbreviated in a form of verbal shorthand) into appropriate words, sentences, and paragraphs which articulate accurately on paper what he knows, thinks, and feels. Language is, therefore, both the substance and the tool of writing.

Although the actual process of writing may vary with the writer and task, an individual writer will likely utilize certain strategies and move through certain phases during the writing process. Murray (1968) has identified these strategies as discovering a subject, sensing an audience, searching for specifics, creating a design, writing, developing a critical eye, and re-writing. Cooper and Odell (1977) described the strategies in the following manner:

> Composing involves exploring and mulling over a subject; planning the particular piece (with or without notes or outline); getting started; making discoveries about feelings, values, or ideas, even while in the process of writing a draft; making continuous decisions about diction, syntax, and rhetoric in relation to the intended meaning and to the meaning taking shape; reviewing what has accumulated, and anticipating and rehearsing what comes next, tinkering and reformulating; stopping, contemplating the finished piece and perhaps, finally, reviewing. This complex, unpredictable, demanding activity is what we call the writing process (p. ix).

While each writer may handle differently the various strategies identified, there emerges, however, a common direction for the writing process: prewriting to composing to revising (King, 1978).

In addition, the context in which the individual writes also appears to influence the writing process. A quiet environment is necessary for some writers while others work relatively well with noise. Still others require a particular physical setting which is warm (or cool). Some writers like to write at a desk while others find it easier to compose in a soft chair or on the floor. Some individuals are light-sensitive and can tolerate only subdued lighting while others are light-needy and require bright lights before they can comfortably engage in writing activities. Still others are unaffected by variations of light (Dunn, Dunn, and Price, 1979). In addition, the social and emotional environments place demands on the writer and affect him in certain ways. Some individuals write best on their own while others need to interact with others in order to get ideas flowing. Writing is usually activated by enabling environments, environments which are safe, unobstrusive, and (usually) literate (Emig, 1981).

Petrosky and Brozick (1979) describe writing as a highly complex process which involves "the brain's ability to acquire, organize, and produce information" (Petrosky and Brozick, 1979, p. 98). It generally has been accepted that the whole of the cognitive and affective domains underly the act, including conceiving, labelling, describing, comparing, contrasting, categorizing, generalizing, speculating, judging, and valuing. It also has been accepted that writing has a physical aspect which involves a complex brain-to-hand coordination (Rinderer, 1978). These cognitive, affective, and physical factors in combination enable the writer to use his experiences, knowledge, and feelings to shape and express his message and to discover ideas and feelings within himself (Holt, 1970).

During the writing process "many combinations of variables or features come into play" (Petrosky and Brozick, 1979, p. 99) including past experiences, knowledge, feelings, language resources, cognitive processing, perceptions, writing environment, and writing strategies. Researchers, however, can only speculate on the manner and degree in which these factors influence the writing act of any given writer at any given stage of his development.

Recent research in learning and, in particular, learning style perhaps offers investigators of the writing process a useful construct with which to further explore the act. Learning styles "are characteristic cognitive, affective, and physiological behaviors that serve as relatively stable indicators of how learners perceive, interact with, and respond to the learning environment" (Keefe, 1979, p. 4). As such, this construct takes into account not only the cognitive styles of an individual (including perception and conceptualization) but also affective factors (including motivation, persistence, and structure) and physiological response modes (including time rhythms, need for mobility, and environmental elements).

Of the various learning style constructs which have evolved during the present and last three decades (e.g. Witkin, et al., 1962; Kagan, Moss, and Sigel, 1963; Kolb, 1978; Dunn, Dunn, and Price, 1978; Gregorc, 1982), a combination of two appears to offer a comprehensive construct which may give some insight into the many variables which affect the writing act. Dunn and Dunn (1975) identified 18 elements which, in combinations and variations, affect people as they acquire skills and information. When they classified these elements, four categories emerged: (1) the immediate environment, (2) the individual's own emotionality, (3) the individual's sociological needs, and (4) the individual's physical requirements (1979, p. 40). In addition, the Dunns recognized that individual psychological differences such as those which identify a person as field-dependent or independent (Witkin, 1954), global or analytic (Coop and Sigel, 1971), or concrete-sequential, concrete-random, abstract-sequential, or abstract-random (Gregorc, 1977) may address yet another category of learning style. Of the various constructs identified by the Dunns under the psychological component, Gregorc's (1977, 1982) construct takes into account an individual's learning modes and, thus, appears to shed light on how the human mind functions. Based on the belief that "the human mind has channels through which it receives and expresses information most efficiently and effectively" (Gregorc, 1982, p. 5), it attempts to represent ways in which "individuals comprehend and organize their perceptions of themselves and the world around them" (Gregorc, 1982,

p. 4). At least two types of mediation abilities are identified: (1) perception, which emerges as the qualities of abstractness and concreteness, and (2) ordering, which emerges as the qualities of sequence and randomness. The coupling of these qualities results in four distinct transaction ability channels designated as concrete-sequential (CS), abstract-sequential (AS), abstract-random (AR), and concrete-random (CR) (Gregorc, 1982, p. 6).

PURPOSE OF THE STUDY

This study attempted to determine if there were relationships between the learning styles of grade twelve students and their writing processes and products. In order to determine any relationships, the researcher examined the learning styles found in a given grade twelve sample using the Gregorc Style Delineator (Gregorc, 1982) and Learning Style Inventory (Dunn, Dunn, and Price, 1975). He then examined the composing perceptions, composing behaviors, and the nature of the compositions of two students who were dominant in each of the four of the GSD categories and of two who were not dominant in any category. Finally, he examined the writing scores which all students received for their school-assigned compositions. Based on the data obtained during the course of the study, the researcher then attempted to answer the major question for the study: What are the relationships between the learning style and writing of grade twelve students?

OUTLINE OF THE STUDY

The major research question was approached using the following procedures:

1. a) The distribution of actual learning styles as defined and assessed by the Gregorc Style Delineator (Gregorc, 1982) and the Learning Style Inventory (Dunn, Dunn, and Price, 1978) was surveyed in nine regular grade twelve English classes in a comprehensive high school in a small Saskatchewan city. The LSI data for each student were then cross-tabulated with his GSD data.

   b) Four school-based tasks--autobiographical, explanatory, narrative, and argumentative--as defined by Wilkinson, et al. (1980) were elicited from each of the students. These tasks were integrated by the classroom teacher into the normal English curriculum over a period of three months and the quality of the written products was determined by teacher marking.

2. A detailed study of the relationships between the writing perceptions, processes, and products and learning styles of ten students was completed using a case study approach. In order to compare students of equal writing ability, two students with teacher-assigned writing scores of 70-80 were selected from the top twenty percent of each of Gregorc's concrete-sequential, concrete-random, abstract-sequential, abstract-random categories. In addition, two students with no dominance on their Gregorc profiles were selected. This part of the study also examined the students' writing perceptions and processes and their cognitive,

affective, moral, and linguistic development as reflected in their compositions. It employed the following data sources:

a) An assessment of each writer's performance on the four tasks completed in the classroom in terms of Diederich's "Analytic Scale for Assessing Compositions" (1974) as well as Wilkinson, et al.'s (1980) cognitive, affective, moral, and stylistic measures.

b) A writing attitude questionnaire based on a shortened form of the "Emig Student Attitude Scale Questionnaire" (Kaufman, 1981) in order to determine three general composing process variables:
   (i) perception of writing,
   (ii) composing practices, and
   (iii) writing preferences.

c) A writing history interview with each writer using Pianko's "Background Interview Guide" (1977).

d) Two additional writing samples were collected.
   (i) The first, an open-ended writing assignment, focused upon the writer's thoughts and feelings concerning his personal experiences. This assignment was completed by each student in the case study sample during the course of one week and returned with all drafts to the researcher for scoring using the instruments identified in 2 (a). The writing was completed wherever the student felt most comfortable. The return of the written drafts and final copy was followed by an interview with the students conducted by the researcher using Brozick's "Guideline

Questions for Composing" (1976).

(ii) The second, a reportorial writing assignment, focused upon a specific topic which required a response in the expository mode. This assignment was written in the presence of the researcher during a one-hour session. As the student wrote he was observed by the researcher and videotaped. Pianko's "Outline of Observable Behavior During Composing" (1977) was used as the guide for observation by the researcher and for analysis of the videotape. The two additional compositions were analyzed and scored using the instruments identified in 2 (a).

(iii) Immediately following the completion of the second task, Glassner's "Composing Process Interview" (1980) questions were posed to the student in order to determine some of the processes that were going on in the writer's mind before and during the writing act.

The data from these writing sessions were used to compare the five pairs of students' writing perceptions, writing processes, and compositions to determine the influence of their learning style on these perceptions, processes, and products. In addition, multivariate analysis of variance and correlation procedures were used to determine the relationships between learning style instrument scores and teacher-assigned writing scores.

DEFINITION OF TERMS

In this study the following terms were used as defined:

Learning style: characteristic cognitive, affective, and physiological behaviors that serve as relatively stable indicators of how individuals perceive, interact with, and respond to their environment.

Cognitive factors: consistent characteristic modes of functioning which individuals demonstrate in their information-processing habits including perception and conceptualization. For the purposes of this study, cognitive factors were limited to the following modes: (1) abstract-concrete perception orientations, and (2) random-sequential ordering orientations.

Affective factors: those dimensions of personality that have to do with attention, emotion, and valuing. For the purposes of this study, affective factors were limited to the following elements: (1) motivation, (2) persistence or perseverance, (3) responsibility, (4) need for structure, and (5) sociological preferences.

Physiological factors: those biologically-based modes of response that are founded on sex-related differences, personal nutrition and health, and accustomed reaction to the physical environment. For the purposes of this study, physiological factors were limited to the following elements: (1) need for intake (e.g. food), (2) time rhythms (e.g. a.m., p.m.), (3) need for mobility, (4) individual preference for, or response to, varying levels of light, sound, and temperature, (5) formal or informal design, and (6) perceptual preferences (e.g. visual, auditory).

Writing: a process of communication which is influenced by the individual's perceptions and behaviors and results in the use of a conventional graphic system to convey a message to a reader in the form of a composition.

DELIMITATIONS

For the purpose of this study, only one interpretation of the concept of learning style was used, i.e. learning style conceived of in three dimensions: cognitive factors, affective factors, and physiological factors, and only representative constructs of each of these categories were employed, i.e. cognitive factors--Gregorc (1982); affective factors--Dunn, Dunn, and Price (1978); physiological factors--Dunn, Dunn, and Price (1978). In addition, the assessment of these categories was instrument-bound. Cognitive factors were measured using the Gregorc Style Delineator (1982) and affective and physiological factors were measured using the Learning Style Inventory (Dunn, Dunn, and Price, 1978).

All writing tasks originated with the school and researcher. Personal writing initiated outside the school setting was not considered.

LIMITATIONS OF THE STUDY

The following limitations characterized this study:

1. Students were encouraged to respond to the Style Delineator (1982) and to the Learning Style Inventory (1978) according to how they perceived themselves. The instruments were explained to the students at the end of each testing session and the students were asked to

verify the results. All data which were not verified by the student were to be deleted from the study. An external check of the validity of the responses included in the study was not made.

2. The ten subjects selected on the basis of their writing ability (i.e. mean writing scores of 70-80 on a 100 point scale) and on the basis of the Style Delineator's categories for the purposes of studying the composing process represented "extremes" in cognitive style factors and, therefore, limited the generalizability of the findings in the case studies.

3. The assignment and assessment of the written tasks used with the entire sample of this study were partially dependent on the individual teachers involved. Through discussions with the teachers it was stressed that they make these tasks a "natural" part of their English program and that they "encourage students to explore their topic, consider their audience and purpose, and revise and edit their work" (Odell, 1981, p. 113) as they would with any other assignments. The teachers then assessed the written products. While it was expected that marking schemes would vary somewhat from one classroom to another, the teachers involved in this study had worked together for a number of years, and because of this, it was anticipated by the researcher that they had evolved some "intuitive" sense of their department's standards and a common marking system and standard. This was found not to be the case.

4. Although the researcher collected data from a regular classroom setting and writing done outside the confines of the classroom setting, one expository writing task was closely observed and video-

taped. This non-naturalistic setting might have affected the students' performance.

5. The degree to which the individual student was responsive to particular activities and his willingness to respond honestly were dependent upon the atmosphere of trust established between the teacher and the student and between the researcher and the student. Every effort was made to build a high degree of trust.

6. Although more than one kind of prose expression was considered in this study, no attempt was made to assess poetry written by the students.

SIGNIFICANCE OF THE STUDY

Learning style may be an important variable in writing and may provide a comprehensive explanation of some of the cognitive, affective, and physical factors which influence the writing act. To date, very little research on learning style and its relationship with the writing processes and the compositions of students has been reported. What little has been done has focused upon only cognitive style (e.g. Fischer, 1979; Kaufman, 1981) or personality factors (e.g. Brozick, 1976, Kramer, 1977) and has been concerned, for the most part, with adult writers (e.g. Kramer, 1977; Kaufman, 1981).

The empirical and reflective (e.g. The Paris Review Interviews[1]) data which have accumulated point out that not all writers write in the same way but these reports do not offer any explanation of why this is so or note any patterns. Learning style may give us further insight into writing. As a discussion on writing and learning style indicates in Chapter II, little is known about the relationship between learning style and writing. Any additional information which can be acquired about how students write and the relationships between writing and learning style would have important implications for researchers and teachers. This study attempts to explore those relationships.

---

[1] Gould (1980) has summarized the contents of a number of these volumes. Emig (1971) noted that these reports are more likely to focus on feelings or context in which the writing occurred rather than decisions and choices which are involved in the actual act of composing.

Chapter II

REVIEW OF RELATED LITERATURE AND RESEARCH

INTRODUCTION

During the past two decades a number of studies have attempted to discover the essential nature of the writing act and to determine the factors which affect it. The general, although tentative, conclusion is that composing is a complex language process which is the outgrowth of experience and thought. It is affected by a number of other factors such as perception, cognition, environment, composing process, and the stage of development of the writer.

LEARNING STYLE

The writing process begins with the individual writer. To understand that process, therefore, investigators must begin with an understanding of the creator (Brozick, 1976, p. 4) and the factors which influence that individual. The construct of learning style provides researchers with one possible reference point from which to examine these factors.

Learning styles are "characteristic cognitive, affective, and physiological behaviors that serve as relatively stable indicators of how learners perceive, interact with, and respond to the learning environment" (Keefe, 1979, p. 4). They "emerge from inborn, natural inclinations which include preferred ways of learning (e.g. visual, auditory, tactile, etc.)" (Gephart et al., 1980, p. 1) and descriptions of individual characteristics that relate to learning (e.g. need for structure or flexibility, preference for working in large groups, small groups, or alone, etc.). Of the three central behaviors associated with learning style--cognitive, affective, and physiological--cognitive factors have received the most attention from researchers.

Cognitive Factors

Since its conceptualization, the term "cognitive style" has been used by researchers and theoreticians to refer to and encompass different dimensions of the cognitive process (Yu, 1981, p. 42). Messick (1976) enumerated nine distinct "cognitive styles" while Kirby (1979) identified nineteen "cognitive styles" and Hill (1971) defined twenty-seven different factors which make up the "cognitive map" of a learner. Messick's (1970) listing is included in Table 1 as an example of the range and variety of "cognitive style" concepts which have been postulated and examined in the literature.

Kaufman (1981) concluded that investigators seem to hold the various elements or factors associated with cognitive style in varying degrees of importance. For the purposes of clarity, she placed the perceptual and cognitive variables associated with most cognitive styles on a continuum with Witkin occupying "a far left position on the continuum at a point described as 'perceptual emphasis', and Kagan, Moss, and Sigel occupying the far right position described as 'conceptual emphasis'" (Kaufman, 1981, p. 11). (See Figure 1.)

Yu (1981) concluded that "ultimately, an integration of Sigel's specific insights with those of Witkin's could perhaps provide a more comprehensive understanding of what constitutes cognitive style" (p. 67).

Table 1

Nine Cognitive Styles
Enumerated by Messick

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1. Field independence vs. field dependence: an analytical, in contrast to a global, way of perceiving (which) entails a tendency to experience items as discrete from their backgrounds and reflects ability to overcome the influence of an embedding context.
2. Scanning: a dimension of individual differences in the extensiveness and intensity of attention deployment, leading to individual variations in the vividness of experience and the span of awareness.
3. Breadth of categorizing: consistent preferences for broad inclusiveness, as opposed to narrow exclusiveness, in establishing the acceptable range for specified categories.
4. Conceptualizing styles: individual differences in the tendency to categorize perceived similarities and differences among stimuli in terms of many differentiated concepts, which is a dimension called conceptual differentiation, as well as consistencies in the utilization of particular conceptualizing approaches as bases for forming concepts (such as the routine use in concept formation of thematic of functional relations among stimuli as opposed to the analysis of descriptive attributes or the inference of class membership).
5. Cognitive complexity vs. simplicity: individual differences in the tendency to construe the world, and particularly the world of social behavior, in a multidimensional and discriminating way.
6. Reflectiveness vs. impulsivity: individual consistencies in the speed with which hypotheses are selected and information processed, with impulsive subjects tending to offer the first answer that occurs to them, even though it is frequently incorrect, and reflective subjects tending to ponder various possibilities before deciding.
7. Leveling vs. sharpening: reliable individual variations in assimilation in memory. Subjects at the leveling extreme tend to blur similar memories and to merge perceived objects or events with similar but not identical events recalled from previous experience. Sharpeners, at the other extreme, are less prone to confuse similar objects and, by contrast, may even judge the present to be less similar to the past than is actually the case.
8. Constricted vs. flexible control: individual differences in susceptibility to distraction and cognitive interference.
9. Tolerance for incongruous or unrealistic experiences: a dimension of differential willingness to accept perceptions at variance with conventional experience.

Nathan Kogan. "Educational Implications of Cognitive Styles," Psychology and Educational Practice, ed. by G.S. Lesser (Glenview, Ill.: Scott, Foresman and Company, 1972), p. 246.

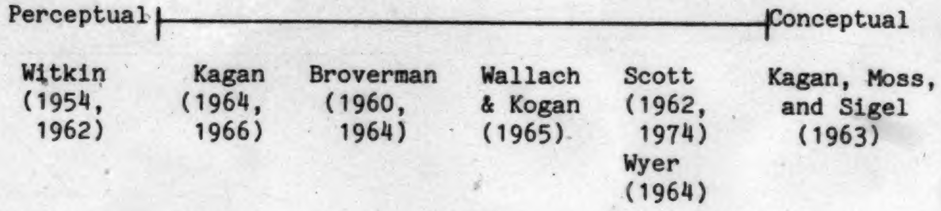

Figure 1

Kaufman's Continuum For Cognitive Style

Yet another perspective of cognitive style is offered by those who have examined learning from a behavioral perspective. Kolb (1977, 1976, 1970), for example, determined that individuals perceive information somewhere along a continuum from concrete to abstract. People who tend to be at the concrete end of the continuum, sense and feel their way. They enter into the experience. Those who tend to be abstract, think their way. They stand outside the experience and examine. Kolb also examined the processing dimension, what people do with their perceptions. He determined that some process by reflection and watching, while others jump right in and act. These people process by doing. As illustrated in Figure 2, Kolb then juxtaposed the two dimensions of perceiving and processing to form a four-quadrant system. Type one learners perceive concretely with their senses and feelings, and process reflectively by watching. They are reflective sensor-feelers. Type two learners perceive with their intellect and process reflectively, by watching. They are reflective thinkers. Type three learners perceive with their intellect and process by doing. They are thinking doers. Type four learners perceive concretely with their senses and feelings, and process actively, by doing. They are sensor-feelers (Gephart et al., 1980, pp. 2-3).

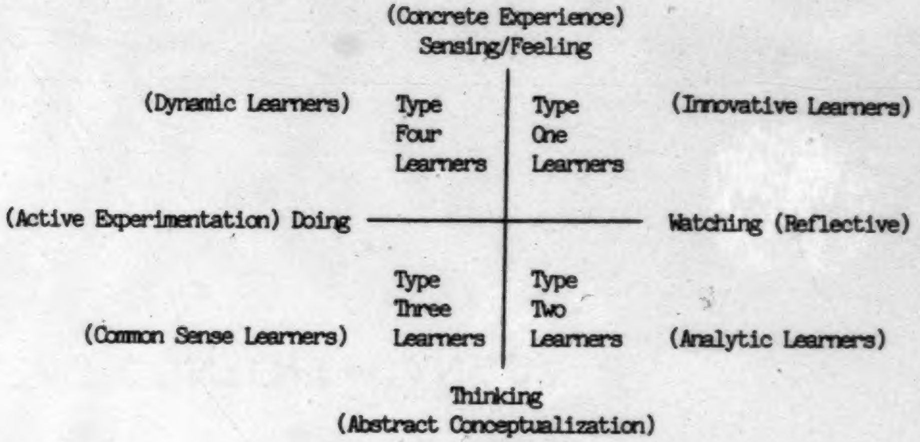
(Concrete Experience)
Sensing/Feeling
(Dynamic Learners)
Type Four Learners
Type One Learners
(Innovative Learners)
(Active Experimentation) Doing
Watching (Reflective)
Type Three Learners
Type Two Learners
(Common Sense Learners)
(Analytic Learners)
Thinking
(Abstract Conceptualization)

Figure 2

Kolb's Four-Quadrant System of Perceiving
And Processing Information

Gregorc (1977, 1982) used a phenomenological approach[1] to determine how people learn. From his analysis of what people said and did, he concluded that "learning style consists of distinctive behaviors which serve as indicators of how a person learns from and adapts to his environment. It also gives clues as to how a person's mind operates" (Gregorc, 1979, p. 234). Like Kolb, Gregorc used the concrete and abstract dimensions as reference points for perception. Abstractness enables the individual

> to grasp, conceive, and mentally visualize data through the faculty of reason and to emotionally and intuitively register and deal with inner and subjective thoughts, ideas, concepts, feelings, drives, desires, and spiritual experiences. This quality permits you to apprehend and perceive that which is invisible and formless to your physical senses of sight, smell, touch, taste, and hearing (Gregorc, 1982, p. 5).

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[1] Phenomenological research consists of cataloguing overt behavior (pheno) and analyzing the behavior to determine its underlying cause (nomena). From this, certain inferences are drawn that tell the observer about the nature (logos) of the learner.

Concreteness enables one

> to grasp and mentally register data through the direct use and application of the physical senses. This quality permits you to apprehend that which is visible in the concrete, physical world through your physical senses of sight, smell, touch, taste, and hearing (1982, p. 5).

In addition, Gregorc (1977, 1982) introduced ordering abilities which indicate how an individual arranges, systematizes, references, and disposes of information (1982, p. 5). Sequence:

> disposes your mind to grasp and organize information in a linear, step-by-step, methodical, predetermined order. Information is assembled by gathering and linking elements of data and piecing them together in a chain-like fashion. This quality enables you to naturally sequence, arrange, and categorize discrete pieces of information. It further encourages you to express yourself in a precise, progressive, and logically systematic manner (1982, p. 5).

Randomness, on the other hand:

> disposes your mind to grasp and organize information in a nonlinear, galloping, leaping, and multifarious manner. Large chunks of data can be imprinted on your mind in a fraction of a second. Information is also held in abeyance and, at any given time, each piece or chunk has equal opportunity of receiving your attention. Such information, when brought into order, may not adhere to any prior or previously agreed upon arrangement. This quality enables you to deal with numerous diverse and independent elements of information and activities. Multiplex patterns of data can be processed simultaneously and holistically. This quality encourages you to express yourself in an active, multifaceted and unconventional manner (1982, pp. 5-6).

Although Gregorc noted other possible dualities--deductive and inductive processing, and separative and associative relationships--he coupled only the abstract/concrete perceptual abilities and sequential/random ordering abilities to form four distinct channels designated as: (1) concrete-sequential (CS), (2) abstract-sequential (AS), (3) abstract-random (AR), and (4) concrete-random (CR). These serve as mediators as individuals learn from and act upon their environment. Each of these combinations is found in everyone, but "most individuals are predisposed strongly toward one, two or even three channels" (1982, p. 6). Most people also "have innate tendencies that 'tip' toward one aspect of a duality rather than the other, i.e. we are more concrete than abstract or more sequential than random" (Gregorc, 1979, p. 19). Specific characteristics cluster to distinguish each channel and, in turn, constitute style (Gregorc, 1982, p. 17). Tables 2 through 5 summarize the key style characteristics associated with each category (Gregorc, 1982).

Table 2

Dominant Concrete-Sequential (CS) Style Characteristics

General:		A patient, conservative realist. Methodical and deliberate. More objective than sensitive, evaluative, or intuitive. Likes order and logical sequence.
Specific:	1.	Derives information through direct, hands-on experiences; prefers concrete, touchable materials; discriminates among sounds, tastes, and smells extremely well.
	2.	Sees situations in black and white.
	3.	Is cognitively based.
	4.	Accepts official authority.
	5.	Has direct, practical pay-off orientation.
	6.	Anticipates "good" performances; gives and expects to receive primarily corrective feedback.
	7.	Sees discrete parts.
	8.	Wants and follows step-by-step directions; wants and needs to know what is expected of him; pays careful attention to detail; likes clear presentations; organizes logically; thinks using a "train of thought" which has a beginning and a clear end.
	9.	Has a low tolerance for distraction; prefers a quiet atmosphere.
	10.	Uses and interprets words and labels "literally" to name and describe what can be physically and materially experienced; prides self on being succinct and logical (shuns "flowery" language).

Table 3

Dominant Abstract-Sequential (AS) Style Characteristics

General: A serious, intellectual realist. Logical, analytical, and rational. Evaluative rather than objective, sensitive, or intuitive. Values a logical, rational, theoretical, analytical, and sequential approach to the world.

Specific:

1. Uses conceptual pictures to decode symbols (written, verbal,and/or image); matches what he sees, hears, and reads in graphic or pictorial form.
2. Sees "the" answer to situations.
3. Is analytically-cognitively based.
4. Accepts referent authority (documentation is important) (and learns from authorities).
5. Has vicarious, hypothetical, theoretical, analytical, evaluative orientation.
6. Anticipates "excellent" performance; gives and expects to receive primarily corrective feedback.
7. Sees models with logical parts.
8. Follows overarching substantative, logical guidelines and general procedures.
9. Has low tolerance for distraction. Prefers an ordered and mentally stimulating environment.
10. Highly verbal. Loves polysyllabic words because they are conveyors of abstract thoughts; readily able to decode words and use them with precision. Expects use of formal language and standard English in order to communicate well.

Table 4

Dominant Abstract-Random (AR) Style Characteristics

General: An emotional, exuberant idealist. Psychic, perceptive, and critical. Emotionally sensitive rather than objective, evaluative or intuitive.

Specific:
1. Uses sixth sense for "vibrations"; attuned to body language, colour and mood.
2. Sees situations in greys.
3. Is affectively based.
4. Accepting of person authority, medium is the message.
5. Has multi-sensory personal experience and group orientation (likes to receive information in group discussion and forms strong relationships with others).
6. Anticipates subjective-personal performance; gives and expects to receive approval feedback.
7. Sees a whole.
8. Follows broad overarching guidelines under minimal structure, restraint and limitation; enjoys freedom from rules and guidelines.
9. Likes a "busy" environment and multisensory experiences; prefers psychically pleasing environment.
10. Communicates through sound, colour, music, symbols, poetry, and gestures. Uses metaphoric language because he thinks in images which cannot be communicated well in a linear or direct manner. Speech contains multitudinous adverbs and adjectives. Uses hands and body movements naturally when communicating. Talks in sentence fragments.

Table 5

Dominant Concrete-Random (CR) Style Characteristics

General: An inquisitive, independent realist/idealist. Intuitive, instinctive, and impulsive. Intuitive and instinctive rather than evaluative, sensitive, or objective. Has an experimental independence attitude and accompanying behavior.

Specific:

1. Uses insight; makes intuitive leaps and gets the "gist" of ideas or situations; learns by trial and error; a risk taker.
2. Sees "an" answer or multiple answers to situations.
3. Is cognitively-affectively based.
4. Accepts varying forms of authority if considered legitimate; ideas must be his own.
5. Has problem-solving, application orientation; experimental attitude.
6. Anticipates mixed performances; gives and expects to receive approval and corrective feedback.
7. Sees a whole with overlapping parts.
8. Follows overarching guidelines with reasonable structure, restraint and limitation.
9. Likes stimulus-rich, competitive environment free from restriction; works well by self or in small groups.
10. May use words which have a present literal meaning and acceptance but not always convey what he himself believes the words connotate. May communicate ideas and emotions with dramatic animation and sweeping gestures. May ramble in speech; lively conversation, colourful, informative, rarely dull.

In light of the various constructs which have been developed, the present consensus is that "cognitive style" is a "superordinate construct" which describes "information processing habits" representing a "person's typical modes of perceiving, remembering, thinking, and problem solving" (Messick, 1976, p. 5). As such, its influence extends to almost all human activities that implicate cognition, including writing (Kaufman, 1981).

Affective and Physiological Factors

Since the 1960's, learning style has been broadened to include various affective and physiological style factors. The former construct encompasses those "dimensions of personality that have to do with attention, emotion, and valuing" (Keefe, 1979, p. 11) and are the result of a "network of motivational processes that are subject to a wide variety of influences" (p. 11) including the cultural environment, adult and peer pressures, school influences, personality factors, and values. The latter dimension, physiological style factors, includes "biologically-based modes of response that are founded on sex-related differences, personal nutrition and health, and accustomed reactions to the physical environment" (Keefe, 1979, p. 15).

Although both the affective and physiological dimensions of learning style have been researched by others (e.g. Hill, 1976; Maccoby and Jacklin, 1974), Dunn and Dunn (1977) have evolved the most synergistic approach. Drawing on educational, industrial, and psychological research concerned with how children and adults learn, Dunn and Dunn isolated eighteen elements that comprise the affective and physiological factors of learning style. When classified, these eighteen characteristics indicate how learners are affected by their (1) immediate environment, (2) emotionality, (3) sociological preferences, and (4) physical needs.[1] Figure 3 gives an overview of the eighteen elements associated with Dunn and Dunn's construct.

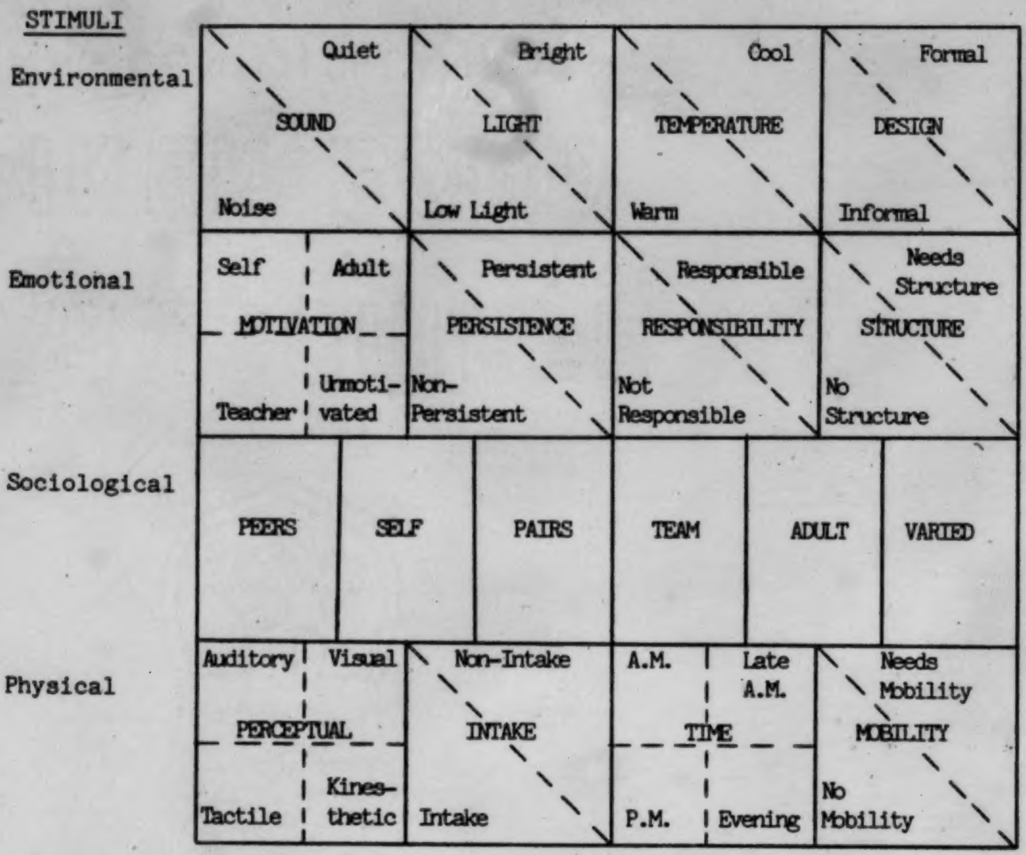
STIMULI
Environmental
Quiet
SOUND
Noise
Bright
LIGHT
Low Light
Cool
TEMPERATURE
Warm
Formal
DESIGN
Informal
Emotional
Self
Adult
MOTIVATION
Teacher
Unmotivated
Persistent
PERSISTENCE
Non-Persistent
Responsible
RESPONSIBILITY
Not Responsible
Needs Structure
STRUCTURE
No Structure
Sociological
PEERS
SELF
PAIRS
TEAM
ADULT
VARIED
Physical
Auditory
Visual
PERCEPTUAL
Tactile
Kinesthetic
Non-Intake
INTAKE
Intake
A.M.
Late A.M.
TIME
P.M.
Evening
Needs Mobility
MOBILITY
No Mobility

Figure 3

Dunn and Dunn's Eighteen Learning Style Elements

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[1] Although the Dunns recognized a fifth dimension, "cognitive style", they did not incorporate it into their learning style model because they had not undertaken the field studies they felt necessary to develop a precise understanding of how cognitive style affects schooling (Dunn, Dunn, and Price, 1979, p. 54). Their "perceptual" element, however, perhaps better describes a cognitive factor--perception.

STUDIES OF LEARNING STYLE AND WRITING ABILITIES

Few studies have been conducted into the relationship between learning style and writing. In those which have been completed there has been a focus only on cognitive style or personality and the subjects have most often been adults.

Using the Group Embedded Figures Test, Boyd (1979) found field-independent community college students received a grade an average of six-tenths of a grade point higher than field-dependent students (significant at the .01 level) but they attended class less. When asked to write with three aims, the field-independent students came closer to achieving the aim for referential writing (significant at the .01 level) but not for expressive or persuasive writing. There were no differences between the two groups in the volume or kinds of revision. Also using the Group Embedded Figures Test, Cooper (1979) found that there were differences in standard usage in written compositions of college students in three areas: field-independent students were found to use greater distance (F=5.03) and more classification features (F=7.3) in writing than field-dependent students. Field-dependent students were found to use significantly more transitional features than field-independent subjects (F=4.66).

Fischer (1979) and Fischer (1980) found that there was no significant relationship between reflection-impulsivity as measured by the Matching Familiar Figures Test (MFFT) and selected aspects of seventh and eighth graders' written compositions (e.g. length, pause time, amount of time spent writing the composition) but that performance on the MFFT latency of response was positively related to composition length and to the number of paragraphs written. Johnson (1980) found that prewriting-planning, pausing, rescanning-rereading-revising, and composing rate and cognitive tempo of college freshmen as assessed by the MFFT were not efficient predictors of composing behavior.

Kaufman (1981) found that, using Sigel's Conceptual Styles Test (SCST), community college freshmen writers whose cognitive style was predominantly descriptive-analytic were awarded slightly higher scores than writers with predominantly relational-contextual or categorical-inferential styles. Steady characteristics of writing, however, were found for each cognitive style group. Writers whose style was predominantly descriptive-analytic were observed to have facility with descriptive language, and to use point of view consistently and purposefully. Writers whose style was predominantly relational-contextual focused on the functional aspects of the subject of their writing, considered the writer in relation to an immediate and relatively limited context, used chronology as an organizational device and spent less time reading and rescanning during writing than did their counterparts in the other two style groups. Writers whose cognitive style was described as categorical-inferential demonstrated a relatively wide world view that encompassed perceptions of the writer in relationship to self, to past and present experience, and to writing task. These writers used writing to make meaning and used subject matter as a springboard for symbolizing and generalizing.

Brozick (1976) investigated the composing behaviors and use of cognitive strategies in written composition of four twelfth grade students of "distinct" personality types based on the results of the Myers-Briggs Type Indicator (MBTI). He concluded that the composing behaviors for reflexive and extensive writing of the four students differed as a result of the students' purpose, audience, and personality style. He found that the students' purpose, audience, and personality style governed the choices made in regard to sequence, focus, classification, contrast, change, and physical context in their writing. However, Kramer (1977) concluded, using the same instrument (i.e. MBTI), that instructors should not expect a significantly different level of achievement in expository writing from college students identified as introverted as opposed to extroverted students but that the intuitive personality variable appeared to be associated with higher achievement in this type of writing and with interest and achievement in creative writing.

Recognizing that not all elements of learning style can be applied simultaneously, that some learning style constructs are not well researched, that testing instrumentation is sometimes inadequate for some styles, and that "each person is a complex with the differing probabilities of approaching tasks from one point of view or another depending on varying personal and situational conditions" (Davis, 1971, p. 1457), the present study used the cognitive style factors of Gregorc's construct (1977, 1982) and the affective and physiological style factors of Dunn, Dunn, and Price's constructs (1978) to give a broad but comprehensive application of the learning style construct defined by Keefe (1979, p. 4). The study then attempted to determine the relationships of these learning style factors and students' writing perceptions, writing behaviors, resulting compositions, and writing scores.

THE WRITING ACT

Britton et al. (1975) have portrayed writing as a process made up of four stages or phases: conception, incubation, production, and revision. Flower and Hayes (1980) have described it as activities, ordered in time, which a subject engages in while performing a writing task: planning, translating, and reviewing (p. 4). Koch and Brazil (1978) divided the process into three phases--prewriting, writing, and post-writing. While still other models have been proposed (e.g. Murray, 1968; Cooper and Odell, 1977; King, 1978; Petrosky and Brozick, 1979; Holdaway, 1979), most authorities agree that "there is [illegible] monolithic process of writing: there are processes of writing that differ because of aim, intent, mode, and audience..." (Emig, 1981, p. 26).

Different purposes for writing and different audiences will require different types of responses and make different demands on the writer. "As soon as we set out to look at writing as a process, we find ourselves engaged in describing many of the different processes involved in producing different kinds of writing (Britton, 1975, p. 21). Emig (1971) identified two dominant modes of composing: reflexive and extensive. The reflexive mode focuses upon the writer's thoughts and feelings concerning his experiences and the chief audience is the writer himself. The extensive mode focuses upon the writer conveying a message usually in reportorial fashion to any audience other than the writer. The reflexive mode draws mainly on the affective domain; the extensive mode on the cognitive.

Moffett (1968) classified writing in four modes: what is happening (drama); what happened (narration); what happens (exposition); and what should happen (argumentation). Each mode provides the writer with a different point of view and requires different levels of abstraction as well as a range of possible distances between the writer and his audience. Although writers should try to "symbolize raw phenomona of all levels of abstraction" (Moffett, 1968, p. 9) in all modes of discourse, Moffett concluded that students move in "a logical and orderly progression through levels of abstraction (report, narration, generalization, and speculation) and levels of audience distance (reflection, conversation, correspondence, and publication)" (Peterson, 1982, p. 117).

Britton et al. (1975) divided the universe of discourse into three modes: expressive writing, transactional writing, and poetic writing. They asserted that written language ranges along a continuum which begins in expressive writing (writing which allows a student to get "it right with self") outward toward either transactional writing (writing intended to "get things done") or poetic writing (writing which is "language for its own sake") (pp. 74-87). Although they also saw a sequence of levels of abstraction through which a writer progresses in the transactional mode [i.e. record, report, generalized narrative, low-level analogic, speculative, tautologic, and conative (persuasive], Britton and his team saw the role of audience awareness as the important dimension of development in writing ability (p. 18). Writing should lead students to widen their concept of audience: writer to self; writer to teacher; writer to a wider known audience;

and writer to an unknown audience.

A range of possibilities exists when researchers are devising activities which will stimulate students to write. Harpin (1976) pointed out that written discourse can be classified by means of at least six different systems: by content or subject matter (i.e. What is the composition all about?); by form (e.g. Is the writing poetry, prose, essay, report?); by audience (i.e. Who is the composition for?); by writer-audience relationship (i.e. How does the writer suit his language to the various situations in which he employs it?); by writer and task (e.g. Is the writing free, creative, imaginative, intensive, personal or factual, practical, functional recording?); by function, purpose, intention (e.g. What is the writing intended to do? Is it expressive, poetic, transactional?) (pp. 38-44). Studies of the writing process could take all or a number of combinations of Harpin's categories into consideration. In order to assess the students' writing ability across a range of tasks, students were asked in this study to write four to six compositions on the basis of function (personal statement, explanatory, imaginative, and argumentative) and for four audiences (student to teacher; student to peer group, expert to layman, and to a wider public audience) (Wilkinson et al., 1980).

ASSESSING AND EVALUATING WRITING

To determine the actual steps that writers use as they prepare to write, then write, and finally revise their work, researchers have used a variety of techniques, including both observation of the writing act and analysis and assessment of the written product. Emig (1971) used a case study approach to determine how grade twelve students composed. Using a tape recorder, she had students compose aloud three themes with herself present. Her basic assumption was

> . . . . that composing aloud, a writer's effort to externalize his process of composing somehow reflects, if not parallels, his actual inner process (p. 40).

Emig (1971) also obtained retrospective autobiographies of the students writing experiences using an interview technique. As a result of the data collected, she was able to draw inferences about their writing behavior. Mischel (1974) replicated Emig's study but focused on the writing process of one grade twelve student.

Stallard (1972) used careful observation of the writer in the act of writing, interviews, and an analysis of the finished product. During the interviews, the students were asked to discuss things that they were concerned with and things that they attended to as they wrote. Graves (1975) used detailed observation, analysis of compositions, and observations of groups of students as they wrote. Pianko (1977) and Glassner (1980) developed and refined observational checklists to be used during such sessions while Glassner (1980) and Nolan (1978) used both introspective and retrospective comment and dialogue between the writer and researcher. Newell and Simon (1972) and Flower and Hayes (1981) used protocol analysis for the identification of the psychological processes in writing while Nolan (1978), Matsuhashi (1979), and Kaufman (1981) videotaped the transcription process and then analyzed the tapes. There does not appear, however, to be one adequate method of gaining insight into how students write. Because researchers do not have direct access to the human brain to observe what happens during the writing process, they must continue to use a variety of indirect methods including observational checklists, questionnaires, interviewing, video-and audiotapes as well as assessments of the written product.

The task of assessing the written product must begin with researchers obtaining an adequate sample of the writer's performance. To obtain a good sample of student writing, Odell (1981) suggested that investigators need to:

> have students write under circumstances that approximate the conditions under which important writing is done. Ask them to do more than one kind of writing; that is, have them write for more than one audience and purpose. Provide them with information about the audience and purpose for which a given piece of writing is intended. Assess the demands of our writing assignments, especially when we create more than one assignment. Base our judgements on an adequate amount of student's writing (p. 113).

Once the samples are gathered, there are numerous approaches to analyzing and assessing the quality of the writing ranging from error counts to any of the many forms of holistic and analytic scoring. Each of these measures has certain uses and certain limitations (Odell, 1981, p. 119).

Counts of errors or deviations from standard written English have been used as one quantitative measure of students' writing ability. Odell (1981) pointed out that in evaluating students' mastery of standard written English, researchers are evaluating the students' ability to observe specific mechanics and usage in writing and that in marking them they must decide which one to be concerned with and what they will consider an error. Error counts, however, do "not necessarily imply competence in making choices (of diction, syntax, and content) that are appropriate for one's purpose and audience" (Odell, 1981, p. 120).

Syntax fluency is another quantitative measure of students' writing competence. Hunt (1965), Christensen (1967), and Mellon (1969) developed procedures for describing sentence structure. One of these measures, the T-unit[1], has been well-tested and used to indicate the kinds of syntactic structure which appear in the writing of students at different age levels. As students grow in their syntactic fluency, the average length of the T-units increases. Recent studies (e.g. Crowhurst and Piche, 1979) have shown that syntax will vary according to the writer's purpose and audience. Because it does not address the larger rhetorical issues, however, Cooper (1975) has recommended a limited use of sentence length as a means of determining verbal fluency.

Lundsteen (1976) suggested that a global or general impression of the overall quality of a piece of writing is as effective a measure of students' writing ability as quantitative analysis. In this type of assessment, the evaluator reads the composition and makes a general assessment of its overall "holistic" quality. This process requires the marker to familiarize himself with "range finders" for a particular mode of writing (e.g. essay). The "range finders" illustrate different levels of performance on a given task (usually the very best to least successful). Papers are then assigned to the given level. While it has been found to be a very useful way of making general assessments of writing, this approach does not give the researcher specific information about the competencies and deficiences of the writer.

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[1] A T-unit (a "minimal terminable" unit) is one main clause plus any subordinate clauses attached to it (Hunt, 1965).

Primary trait scoring is another type of holistic scoring which considers the sample of writing as an entity. It, however, isolates and rates writing samples in terms of a specific characteristic (or characteristics) (Mullis, 1980). Based on the premise that all writing is done in terms of an audience, the primary trait approach judges writing as successful if the composition has had the desired effect upon a given audience. The assigned score indicates whether or not a composition contains the trait or traits it must have in order to produce the desired response from the audience.

The analytic scale is one of the most widely used guides for marking specific aspects of writing. This device consists of a list of the prominent features or characteristics of writing in a particular mode. Raters make judgements on the basis of the prominent features of the piece of writing. These features, in turn, are assigned weighted numerical values. ("Ideas" and "organization" usually receive greater weight than "handwriting" or "spelling".) The best known scale is Diederich's "Analytic Scale for Assessing Compositions" (1974). This particular scale is divided into three main sections--content and organization (50%), aspects of style (30%), and mechanics (20%), which in turn, are subdivided into eight subcategories--ideas, organization, wording, flavor, usage, punctuation, spelling, and handwriting. Each subcategory is accompanied by a description of the high, middle, and low points which should be identified in the section and is rated on a scale of one to five (poor to excellent). Diederich (1967) claimed that with practice raters could achieve a reliability of .90 for a cumulative total of eight ratings, two each of four different papers by the same writer.

Whatever evaluation system is used, a writer should not be penalized for writing in those ways that are appropriate to his age and developmental level (Greenhalgh and Townsend, 1981, p. 813). Piaget, Bruner, Erikson, and others have stressed the importance of recognizing the students' developmental stages as one basis for understanding their approaches to a task and their performances. For this reason, Wilkinson, Barnsley, Hanna, and Swan (1980) argued for and used qualities of thought, feeling, and moral judgement as well as the traditional linguistic features when assessing students' writing products. In an attempt to take into account the students as "developing beings," they developed the following four models to serve as systems of analysis for writing:

> 1. Cognitive. The basis of this model is a movement from an undifferentiated world to a world organized by mind, from a world of instances to a world related by generalities and abstractions.
> 2. Affective. Development is seen as being in three movements--one towards a greater awareness of self, a second towards a greater awareness of neighbour as self, a third towards an inter-engagement of reality and imagination.
> 3. Moral. "Anomy" or lawlessness gives way to "heteronomy" or rule by fear of punishment, which in turn gives way to "socionomy" or rule by a sense of reciprocity with others which finally leads to the emergence of "autonomy" or self-rule.
> 4. Stylistic. Development is seen as choices in relation to a norm of the simple, literal, affirmative sentences which characterizes children's early writing. Features, such as structure, cohesion, verbal competence, syntax, reader awareness, sense of appropriateness, undergo modifications (pp. 2-3).

Wilkinson et al. (1980) found that the protocols differentiated the compositions of seven-year olds from those of ten- and thirteen-year olds and showed a "movement from dependence to autonomy, from convention to uniqueness; from unconsciousness to awareness; from subjectivity to objectivity; from ignorance to understanding; from self to neighbour as self" (1980, p. 222). The conclusions confirmed what many developmentalists had predicted about writing growth.

This study made use of teachers' marking schemes, Diederich's "Analytic Scale for Assessing Compositions" (1974), and Wilkinson et al.'s "Models for the Analysis of Writing" (1980) in an attempt to understand better the writer and the cognitive, affective, and physiological factors which influence him in the creation of a composition.

SUMMARY

Examining the learning style of a writer may provide an important understanding of factors--cognitive, affective, and physiological--influencing that writer, the writing act, and the written product. In order to determine this influence, the researcher must first establish the learning style of the writer. Instruments such as the Gregorc Style Delineator (1982) and the Learning Style Inventory (1978) appear comprehensive enough to establish this. Once the learning style has been identified, the researcher can then determine the composing process of the writer, examine the actual compositions he produces, and attempt to determine what relationship exists between writing and the writer's learning style. Function, audience and actual task are important considerations in obtaining an adequate sample of his writing. Observational checklists, interviewing, videotapes, and audiotapes as well as an examination of the written product are important means to determine how he writes. Analytic and holistic scoring devices, as well as recognition of the age and developmental stage of the writer, are important for evaluating the written product which results and for identifying the language resources the writer may have employed. Examining the learning style of the writer may provide an understanding of additional influences--cognitive, affective, and physiological--on the writer, the writing act, and the written product.

Chapter III outlines the procedures used in this study to determine the learning style and the influence of that style on the writing process and products of grade twelve students.

Chapter III

DESIGN AND PROCEDURES

INTRODUCTION

This study was exploratory and descriptive in nature. First, it attempted to explore the commonality and differences in grade twelve students' learning styles as identified by the Gregorc Style Delineator (GSD) (Gregorc, 1982) and the Learning Style Inventory (LSI) (Dunn, Dunn, and Price, 1978). It then examined in depth the composing perceptions, composing behaviors and written responses of eight students whose "cognitive styles" were "tipped" in one of the four GSD modes--concrete-sequential, concrete-random, abstract-sequential, and abstract-random--as well as two students who showed no dominance in any mode. In addition, it attempted to determine the effect of learning style on the writing scores the students were assigned by their teachers.

DESIGN

Two-hundred-and-nineteen grade-twelve students in a comprehensive high school were assessed using the GSD and LSI and the results were cross-tabulated. In addition, each student was asked to complete four writing tasks--one autobiographical, one explanatory, one narrative, and one argumentative. These tasks were integrated by the classroom teacher into the normal English curriculum during a three month period. They were marked by the teacher as any other assignment was and were taken into consideration when the teacher was determining the students' final grades.

Ten students from a sample of 219 who were dominant CS, CR, AR, AS, and ND and who had mean writing scores of 70-80 points at mid-term on their school-assigned compositions were randomly selected from the top twenty percent of each of the GSD's four categories as well as the no-dominance category. Two students were selected in each category. Writing scores of 70-80 on a 100 point scale where chosen in an attempt to control the quality of the writing while examining the writing process.

The students selected for the case studies had their performances on the four writing tasks which they completed in the classroom setting assessed by the researcher using Diederich's "Analytic Scale for Assessing Compositions" (1974) and Wilkinson et al.'s (1980) cognitive, affective, moral, and stylistic measures. They were then asked to participate in two additional writing tasks--one personal, centering on the affective domain and completed outside the test setting during the course of one week, and another explanatory, centering on the cognitive domain and completed in the presence of the researcher and videotaped using a camera focused on the paper and located behind the writer. The first writing activity was followed by Brozick's "Guideline Questions for Composing" (1976). The second writing activity was completed during a one-hour session and was followed by each student completing Glassner's "Composing Process Interview" (1980). These two additional tasks were marked also using Diederich's scale and Wilkinson et al.'s measures. The ten students completed a shortened form of the "Emig Student Attitude Scale Questionnaire" (Kaufman, 1981) in order to determine their perceptions of writing, their composing practices, and their writing preferences. The results from all the data collected were used to compare and contrast each student and each student pair in an attempt to determine the relationship of learning style and the students' writing perceptions, writing processes and written products. In addition, the results from the GSD and LSI were correlated with the scores which the 219 students received on each of the four school-assigned writing tasks. A multivariate analysis of variance was performed on the data obtained from the four writing tasks using groups formed from the dominant categories of the GSD to determine the significant differences (at $p < .05$) which existed. As well, Pearson Product Moment Correlations were performed using the raw scores obtained on the four GSD categories and the writing scores on each writing task. These correlations were also performed using the 23 variables from the LSI and the mean writing scores on each writing task as well as the mean of the four writing tasks.

SUBJECTS

Two-hundred-and-nineteen grade-twelve students from a comprehensive high school in a small Saskatchewan city were involved in this study. The total population of regular grade twelve students was represented in an attempt to determine the range of learning styles present in a given grade level and to provide a pool from which to select the students for the case studies. Grade twelve students were chosen for this study because an individual's learning style is not considered by some experts to be permanently set or stablized until late adolescence (Kaufman, 1981, p. 90). As well, by this age, students are able to perform a range of writing tasks.

All regular grade twelve students in the selected school were asked if they were willing to participate in this study. No student declined to participate.

INSTRUMENTS

Because they complement each other and represent the range of learning style constructs--psychological, affective, and physiological--the Gregorc Style Delineator (GSD) (1982) and Dunn, Dunn, and Price Learning Style Inventory (LSI) (1978) were selected for this study.

The Gregorc Style Delineator (Gregorc, 1982) is a paper-and-pencil test administered to determine a learner's style relative to four distinct transaction ability channels designated as CS, AS, AR, CR. It uses single words selected for their "strong connotative values and elicited intellectual and emotional impact" (Gregorc, 1982, p. 46). In order to reduce linear processing the words are "not parallel in construction nor are they all adjectives or all nouns. The Delineator is designed to tap 'the unconscious'" (p. 46). Respondents are asked to "assess the relative value of the words" which appear in ten groups of four and rank them (4-3-2-1) using their "self" as a reference point and reacting to their "first impression". The recommended time for administration of the GSD is four minutes. Results are then tabulated and the total scores of four columns (CS, AS, AR, and CR) are plotted on a graph. The representation of the modes or "mediation channels" designate the respondents as dominant (27-40 points), intermediate (16-26 points), or low (10-15 points) in each of the four categories.

Gregorc (1982) obtained the following validity and reliability scores using the GSD (1982):

> One hundred ten (110) adults took the Style Delineator on two occasions ranging from six hours to eight weeks apart. Standardized alphas were 0.92 and 0.92 for the Concrete Sequential scale; 0.89 and 0.92 for the Abstract Sequential; 0.93 and 0.92 for Abstract Random; and 0.91 and 0.91 for the Concrete Random scale. Correlation coefficients between the first and second tests were 0.85 for the Concrete Sequential scale; 0.87 for Abstract Sequential; 0.88 for Abstract Random; and 0.87 for the Concrete Random scale.
>
> The validity of the GSD was assessed in terms of construct validity by interview, predictive validity by correlation between GSD scores and attribute scores, and responses to the descriptions resulting from the Delineator. Interviews with over 100 individuals who took the GSD indicated that virtually all found the descriptions accurate.
>
> Correlations between GSD scores and ratings of attributes were 0.68 and 0.70 for the Concrete Sequential scale; 0.68 and 0.76 for the Abstract Sequential scale; 0.61 and 0.60 for the Abstract Random scale; and 0.55 and 0.68 for the Concrete Random scale. One hundred and twenty three (123) subjects who took the GSD rated the resulting descriptions of themselves on a 1 to 5 scale labelled strongly agree, agree, unsure, disagree, and strongly disagree. Of the sample, 29% strongly agreed with the description, 57% agreed, 14% were unsure, and none disagreed either partially or strongly (p. 1).

Gregorc cautioned that an individual must be given the right to self-validate and accept, suspend judgement on, or deny his scores on the GSD. Although the instrument "works" for the majority, it does not necessarily "work" for everyone. This fact must be acknowledged in order that results are not used to label or pigeon hole individuals. In this study, therefore, each participant was asked to verify his results. Although all results considered by the student to be "invalid" were to be excluded from the study, only three students questioned their profile. After further clarification of the accompanying descriptors, they, along with the other 216 students, confirmed the results.

The Learning Style Inventory (Dunn, Dunn, and Price, 1978) is a paper-and-pencil test administered to diagnose an individual's preferences in the following areas: (1) immediate environment (sound, heat, light, and design); (2) emotionality (motivation, responsibility, persistence, and structure); (3) sociological needs (e.g. self-oriented, peer-oriented, or combined ways); and (4) physical needs (time of day, food intake, and mobility, as well as perceptual preferences). This test requires students to answer 104 questions as "true" or "false". The questions are concerned with the way(s) in which the respondent believes he behaves in certain situations (e.g. "I can block out sound when I work"). The recommended time for administration of the instrument is thirty minutes. The responses are fed into a computer system which yields an itemization of the learning style elements which are important to each individual. The computerized scores provide four types of printouts:

1. The individual profile which includes raw scores for each of the 24 areas, standard scores (mean=50, standard deviation=10) and a plot for each score in each area.

2. A group summary based on those individuals who have a standard score higher than 60 in any of the areas.

3. A group summary based on those individuals who have a standard score of 40 or lower in any of the areas.

4. A sub-scale summary which indicates the number and percent of the total group that identified a particular area as important

(standard score higher than 60) or not important (standard score lower than 40). There are two printouts for each group.

The validity of the LSI was determined using a factor analysis technique which identified which areas of a pool of 223 items administered to 1,000 subjects in grades 1 through 12 were unique and independent of each other. The factor analysis accounted for 68 percent of the variance on the LSI. Those items which achieved 90% consistency or better during the analysis were isolated and used in the development of the present LSI. The reliability of the LSI was assessed using test-retest correlation coefficients as the statistics and the Hoyt analysis of variance procedure to estimate the reliability for each subscale. When the LSI was administered on two different occasions eight months apart, a total of 80% of the variables were significant at the .05 level or better with a total of 56% significant at the .01 level on test-retest reliability (Dunn, Dunn, and Price, 1981, p. 16). In estimating reliability for each subscale, Dunn, Dunn, and Price found that of the forty-eight reliabilities calculated separately for males and females, 80% were greater than .33 and of the 80%, .33 were above .70 with a maximum of seven items per subscale (Dunn, Dunn, and Price, 1978, p. 391).

The shortened version of the "Emig Student Attitude Scale Questionnaire" (Kaufman, 1981) attempts to assess students' preferences for writing, perceptions of writing, and processes of writing. Respondents are asked to circle one of the five responses: "almost always", "often", "sometimes", "seldom", or "almost never". This instrument was originally created by Emig for use in assessing students' attitude toward writing in the New Jersey Writing Project. It was later abbreviated by Kaufman (1981) using 42 rather than 52 of the original items. Item numbers 1, 2, 4, 7, 13, 16, 17, 19, 22, 25, 33, 36, 41, and 42 represent the students' preferences for writing; items numbered 8, 9, 10, 12, 15, 20, 23, 24, 26, 27, 30, 38 and 40 represent the students' perceptions of writing, and items 3, 5, 11, 14, 28, 29, 32, 35, and 39 represent the survey's writing "process" items. The shortened scale is included as Appendix A.

Because any instance of the composing process is not an isolated effort but a point on the continuum of writing experience (Kaufman, 1981, p. 109), the thirty-three questions in the "Writing Background Interview Guide" (1977) were used to "elicit information about the students' previous experiences with writing" (Kaufman, 1981, p. 109). The interview guide is included as Appendix B.

Pianko's "Oultine of Observable Behavior During Composing" (1977) was used by the researcher during the second writing session of the case studies as a guide for completing the chart in Table 6. The outline itself is included as Appendix C.

Table 6

Observed Composing Behaviors

Student: ____________________

Writing Task: ________________

Prewriting time:
Planning time:
Composing Closure time:
Rereading and Reformulation time:

Evaluation of the finished product:

The data gleaned through observation were checked against those provided by a videotape. One videtotape camera was located behind and directed over the right shoulder of the writer and another was located in front and to the left of the writer. Two Hitachi Sitacon cameras were used. The recording was made by a JVC-HR6700U Video Cassette Recorder using VHS Scotch T60 half-inch cassette video-tape.

Brozick's "Guideline Questions for Composing" (1976) were designed to determine the student's composing processes and his use of cognitive strategies. Through retrospection, the writer attempted to recall his prewriting, planning, and reformulation behaviors as well as what he saw as strengths and weaknesses in the finished written product. Examples of these questions are: "When did you decide not to write any more?", "What is your opinion of this writing?" A copy of the "Guideline Questions for Composing" is included as Appendix D.

Glassner's "Composing Process Interview" (1980) was designed to get at some of the processes that are going on in the writer's mind before and during the writing act. Examples of these interview questions are: "What did you feel before you started to write?", "How closely did you stick to your original plans?", "If they changed, tell whether they changed before or after you began writing, or both, how they changed and why they changed," "If they changed after you began writing tell how and where you went about making the changes." The "Composing Process Interview" (1980) was used to glean information about the students' thinking before and during the writing of the take-home assignment. A copy of the "Composing Process Interview" is included as Appendix E.

WRITING TASKS

In order to build up a satisfactory description of the written language competence of any one writer, the researcher needed to have the writer complete more than a single type of writing. While it is possible to produce many different kinds of writing for many different audiences and purposes, the following tasks were selected on the basis of function, audience, and content.

1. Autobiographical narrative.
    Topic: "The best/worst experience I have ever had."
    Reader: The teacher as trusted adult
    Function: Personal statement
    Content: Student's choice of content on the principle of memory selectivity
2. An account of a process from which the student can write with the confidence of a personal authority.
    Topic: "How to (play)..."
    Reader: Layman; someone who doesn't know how to (play)...
    Function: Discursive (explanatory)
    Content: Student's choice of favorite game, his knowledge of rules and procedures
3. A fictional story.
    Topic: Three visual stimuli, from which the student selects one picture with the instruction: "Write a story for which your picture is one of the illustrations."
    Reader: Wider public; that is, stories displayed in an anthology or on classroom display board
    Function: Imaginative construct
    Content: Student limited in terms of content by the picture chosen. Each picture contains at least one person in a dramatic situation
4. Discussion of an issue close to the student's direct experience in which he is required to present a point of view and persuade the class to it.
    Topic: "Would it work if students came to school when they liked, and could do what they liked there?"
    Reader: Peer group
    Function: Discursive (argumentative)
    Content: Students' own thinking stimulated by class discussion and based on personal experience.

(Wilkinson et al., 1980, p. 88)

Wilkinson et al. (1980) selected these tasks because (a) they have topics which are suitable to the classroom, (b) they represent a range of functions (expressive through argumentative) and audiences (student to teacher as trusted adult, student to peer group, expert to known layman, and student to a wider public), and (c) they elicit responses along cognitive, affective, moral and stylistic dimensions. Tasks one and three are likely to elicit and validate moral and affective development while tasks two and four are likely to reveal cognitive development.

In order to avoid having the subjects view the assigned writing tasks as tasks performed for "an examiner" or tasks extraneous to the regular classroom, teachers were asked to integrate the tasks in their normal English program over a period of three months, beginning February 28, 1983 and ending May 31, 1983. They were informed that it was assumed by the researcher that they would "encourage students to explore their topic, consider their audience and purpose, and revise and edit their work" (Odell, 1981, p. 113) as they would with any other writing assignments.

Two additional writing tasks were completed by the ten students selected for detailed case studies. Task A asked for a personal account of an activity, reflection, observation, reaction, or memory that was important, interesting, and vivid to the writer. Task B asked for a short explanatory essay on a given topic requiring the conveying of specific information to a given audience. The first writing task asked the student to write in what Emig (1970) called the reflexive mode while the second called for writing in the extensive mode. The first was intended to be personal in nature and the latter impersonal.

The audience for the first was the researcher who it was hoped would be perceived as a "trusted adult" (Britton, 1975); for the second, a known layman. In the first, the writer was asked to draw upon his imaginative ability to express ideas and feelings while in the second he was asked to call upon his ability to select and arrange details so that information could be conveyed effectively.

DATA GATHERING PROCEDURES

Prior to the administration of the GSD and the LSI the students were informed that the learning style tests and some samples of their writing during the semester would be used as a source of information for a research study that was looking at the connections between the ways students write and the ways they think and feel about things. Every effort was made to ensure that the students' privacy would not be invaded and withdrawal from participation in the research was at their discretion. Only pseudonyms were to be attached to the data. Although any student could withdraw from the study at this time if he wished, no one did so. Students were informed that the results of the study would be made available to any student wishing to see them.

Upon the student's completion of each writing task, the teachers were asked to mark it according to their regular grading procedures and to arrive at a summative numerical grade (i.e. 1-100 points). After the teachers had recorded the marks for their records, they asked the school secretary to make a copy of the completed and marked assignments, place the copy in an appropriate envelope and place the envelope in a designated box for pick up. The original copy of the composition was then returned to the student.

The LSI and GSD were administered by the researcher during the third week of semester II to all students. The GSD was explained at the end of each session and the students were given a chance to verify the score: "Yes, this describes me" or "No, it doesn't describe me." No papers were marked "no". The LSI was sent away for scoring.

Once the GSD and LSI data had been analyzed and mid-term marks received, meetings with each of the ten individuals selected for the case studies were organized in a separate room made available to the researcher in the school. At each meeting, some time was spent getting acquainted with the student and he was asked to complete the "Emig Student Attitude Scale Questionnaire" (Kaufman, 1981) and Pianko's "Background Interview Guide" (1977). Then the first additional writing task was given to the student with the following instructions:

> Write a personal account of one of the following: (1) the most interesting activity or reflection that you have experienced this week; or (2) a memory which is particularly vivid; or (3) your observations and feelings on the events of a particular day this week; or (4) your reactions, thoughts and feelings about a certain place or person; or (5) an important event in your life. You may write in any style you choose and use any prose form you like. Your response will be shared next week with me. You may rewrite as often as you wish but please bring all your drafts as well as the final draft with you to our next session. You have one week to complete your writing.

The second writing session was held one week later. The researcher interviewed each writer regarding the composing strategies which he had employed during the first task. A self-evaluation of the finished product was also obtained from the writer. Brozick's "Guideline Questions for Composing" (1976) were used for this purpose. The interview was followed by an explanation of the procedures for the second writing session. The student was shown the video-tape camera mounted on a tripod and its purpose was explained. He was then shown to a table and provided with a variety of writing materials: felt-tipped pen, ballpoint pen, pencil; white lined paper, white unlined paper, and scrap paper. The following instructions were given to him:

> Choose one of the following topics and write a short essay of three or four paragraphs. Think of your audience as someone who doesn't know:
> (1) how to wax skiis.
> (2) how to study for finals.
> (3) how to win friends and influence people.
> (4) how a good teacher teaches.
> (5) how a jury is selected.
> (6) how something such as steel or gasoline is made.
> (7) how a particular sport is played.
> You will have one hour to plan, draft, and revise your composition. You may use any of the writing materials provided. At the end of the session your final draft will be marked and graded by the researcher as any other school writing assignment might be.

The researcher used Pianko's "Outline of Observable Behavior During Composing" (1977) as a guide to record the behaviors observed and the session was videotaped. This session was followed by the student completing Glassner's "Composing Process Interview" (1980) using a cassette tape recorder as described in the instructions which accompanied the instrument.

SCORING AND ANALYSIS

For the purposes of this study, three marking systems were chosen. The four writing tasks completed in the regular classroom were marked by the teacher using his regular marking system. For the purposes of scoring and analyzing the case study writers' compositions, including the four writing tasks originally scored by the teacher and the additional two tasks, Diederich's "Analytic Scale for Assessing

Compositions" (1974) and Wilkinson, Barnsley, Hanna, and Swan's "Models for the Analysis of Writing" (1980) were used by the researcher. Both the scale and the models are included as Appendix F and Appendix G respectively.

The GSD and LSI were scored according to the directions which accompanied each. The former was plotted on the graphs provided with the instrument and the total scores for each of abstract-random, abstract-sequential, concrete-random, and concrete-sequential and their combinations as well as nondominance were used in the tabulations and correlation procedures. The LSI was computer scored by Price Systems, Inc., (Lawrence, Kansas) and the data presented in tabular and narrative form. Interviews were tape recorded and summarized. Case studies for each student were then built based on the information provided by the attitude questionnaire, writing history interview, Brozick's "Guideline Questions for Composing" (1976), Glassner's "Composing Process Interview" (1980), and Pianko's "Outline of Observable Behavior During Composing" (1977) as well as the learning style profiles.

SUMMARY

This study was designed to examine the relationships between learning style and the composing processes and written products of grade twelve students. Two-hundred-and-nineteen students were asked to complete four different writing tasks within a three month period. These tasks were marked by their classroom English teachers. From the sample of 219 students, ten students with mean scores of 70-80 on a 100 point scale at mid-term on their school writing tasks and a dominant CS, CR, AS, and AR or a no-dominance (ND) profile on the GSD were asked to participate in two additional writing tasks. One task was completed outside the regular school setting and one was completed in the presence of the researcher. A videotape recording was made of the latter task. The compositions and videotape were analyzed in order to determine the processes used by the student during the writing act. This information was supplemented by data obtained through interviews with the students. Finally, the scores assigned to the students' compositions by their English teachers were correlated with the scores the students received on the Gregorc Style Delineator (1982) and the Learning Style Inventory (1978).

Chapter IV reports the analysis of the data obtained from the students. The tabulations and the correlations among variables are noted and comparisons and contrasts among writers of different learning styles highlighted. Through narration and tables, profiles of the ten writers selected for the case studies are presented in detail. Descriptions of findings pertinent to the major question posed in Chapter I are given together with other important findings.

Chapter IV

ANALYSIS OF DATA

INTRODUCTION

Data gathered in this study were of three main types. First, learning style profiles were compiled from the responses of 219 grade-twelve students to the Gregorc Style Delineator (GSD) and the Dunn, Dunn, and Price Learning Style Inventory (LSI). Secondly, scores were obtained from teacher marking of four compositions written by the 219 grade-twelve students in response to four writing stimuli suggested by Wilkinson, Barnsley, Hanna, and Swan (1980). Thirdly, using information obtained through interviews with students, observations of their writing an additional composition, and finally, detailed analysis of six compositions written by each of them, profiles were built for five pairs of grade twelve writers who were dominant in one of the four major cognitive styles of the GSD or who showed no dominance in any combination of categories.

LEARNING STYLE DATA

Learning style data were initially collected by the researcher from 219 grade-twelve students registered in English during Semester II of the 1982-83 school term in a Saskatchewan comprehensive high school. On the basis of the Gregorc Style Delineator (GSD) (Gregorc, 1982), the researcher identified the following eleven dominant (i.e. scores of 27-40) cognitive style groups and the major characteristics associated with each were confirmed by each student as being representative of his cognitive style:

1. Concrete-sequential (CS)
2. Abstract-sequential (AS)
3. Abstract-random (AR)
4. Concrete-random (CR)
5. Concrete-sequential - Concrete-random (CS-CR)
6. Concrete-sequential - Abstract-random (CS-AR)
7. Concrete-sequential - Abstract-sequential (CS-AS)
8. Abstract-sequential - Abstract-random (AS-AR)
9. Abstract-sequential - Concrete-random (AS-CR)
10. Abstract-random - Concrete-random (AR-CR)
11. No dominance (ND)

Inspection of Table 7 reveals that more students, male and female, were designated as CS (21.9 percent of the total population) than any other group. This was followed by CS-AS (15.1 percent), CR (13.2 percent) and then AR (9.0 percent) and CS-AR (9.1 percent). Only three students were designated as showing no dominance in any category (1.4 percent). Although 51.6 percent of the population was male and 48.4 percent was female, the distribution of males and females in each category was not proportional. Males were more prevalent in the CR, CS-CR, CS-AS, AS-AR, and AS-CR categories. Females were more prevalent in the CS, AS, AR, CS-AR, and AR-CR categories.

Table 7

Number and Percentages of Students in the Eleven Cognitive Categories Designated by the Gregorc Style Delineator As Dominant (27-40)

GSD Category	Number and Percentages of Students					
	Both Sexes		Male		Female	
	N	%	N	%	N	%
1. CS	48	21.9%	20	17.7%	28	26.4%
2. AS	16	7.3%	5	4.4%	11	10.4%
3. AR	20	9.1%	7	6.2%	13	12.3%
4. CR	29	13.2%	19	16.8%	10	9.4%
5. CS-CR	17	7.8%	15	13.3%	2	1.9%
6. CS-AR	20	9.1%	6	5.3%	14	13.2%
7. CS-AS	33	15.1%	24	21.2%	9	8.5%
8. AS-AR	6	2.7%	4	3.5%	2	1.9%
9. AS-CR	10	4.6%	8	7.1%	2	1.9%
10. AR-CR	17	7.8%	4	3.5%	13	12.3%
11. ND	3	1.4%	1	.9%	2	1.9%
TOTAL	219	100.0%	113	51.6%	106	48.4%

The Learning Style Inventory (LSI) (Dunn, Dunn, and Price, 1978) indicated that the following affective and physiological style variables were important for the majority of students in this sample.

1. Affective style variables:

   a) 92.2% were adult-motivated (but 86.3% did not need an authority figure present in order to learn).

   b) 71.2% were self-motivated.

2. Physiological style variables:

   a) 62.1% preferred bright light.

   b) 61.6% preferred a warm temperature.

   c) 58.4% needed mobility.

   d) 91.8% showed a low late morning energy curve.

The presence of authority figures, a peer orientation, learning in several ways and the late morning were not important variables for the majority of students in this sample. Table 8 indicates the distribution of responses by subscale for a standard score equal to or greater than 60 on the LSI, indicating that a variable is important to the learner, and a standard score equal to or less than 40, indicating a variable is not important to the learner. The difference in male and female numbers is also indicated.

A cross-tabulation of the Gregorc Style Delineator (GSD) categories with the elements of the affective and physiological variables from the LSI was prepared to determine if there was a relationship between the GSD groups and LSI variables.

Table 8

Percentage of Responses by Subscale for Standard Score Equal to or Greater Than 60 and Equal to or Less than 40 on the Learning Style Inventory
(N=219)

Learning Style Inventory		Percentage of Students Designated					
Category	Subscale	Standard Scores 60^+ (Important to Learners)			Standard Scores 40^- (Not Important to Learners)		
		Both Sexes	Male	Female	Both Sexes	Male	Female
A. Environment	1. Noise Level	15.5	15.0	16.0	39.3	36.3	42.5
	2. Light	62.1	58.4	66.0	11.4	14.2	8.5
	3. Temperature	61.6	57.5	66.0	5.0	5.3	5.7
	4. Design	31.5	33.6	29.2	12.3	8.8	16.0
B. Emotional	5. Motivation	71.2	65.6	77.4	3.2	3.5	2.8
	6. Persistent	39.3	33.6	45.3	12.3	21.2	3.8
	7. Responsible	36.1	29.2	43.3	20.1	27.4	13.2
	8. Structure	21.9	22.1	21.7	21.9	24.8	18.9
C. Sociological	9. Learning Alone	18.3	15.9	20.8	5.0	3.1	2.8
	10. Peer Oriented	5.0	7.1	2.8	17.8	15.9	19.8
	11. Authority Figure Present	5.0	5.3	4.7	86.3	86.7	85.8
	12. Learn in Several Ways	1.4	1.8	.9	40.6	37.2	44.3
	22. Adult Motivated	92.2	90.4	94.3	7.8	9.7	5.7
	23. Teacher Motivated	37.4	27.4	48.1	15.5	24.8	12.3
D. Physical	13. Auditory	37.4	35.4	39.6	12.3	15.0	10.4
	14. Visual	17.8	21.2	14.2	8.2	9.7	6.6
	15. Tactile	17.8	20.4	15.1	21.9	20.4	28.3
	16. Kinesthetic	37.4	38.9	35.8	16.9	20.4	16.0
	17. Requires Intake	32.0	32.7	32.1	28.3	27.4	30.2
	18. Evening-Morning	17.8	22.1	13.2	46.1	47.8	48.1
	19. Late Morning	3.7	4.4	2.8	91.8	91.2	95.3
	20. Afternoon	25.6	20.4	30.2	26.0	31.9	19.8
	21. Needs Mobility	58.4	61.9	54.7	31.5	24.8	39.6

At least fifty percent of the concrete-sequential (CS) learners showed a preference for warm temperatures (75%), were self-motivated (77%), responsible (50%), adult-motivated (95%), and teacher-motivated (93%). Fifty percent showed an auditory perceptual preference and 58% a preference for mobility. As with all the other groups, they indicated that they did not work well with adult authority figures present.

At least fifty percent of the abstract-sequential (AS) students indicated they preferred bright light (50%), warm temperatures (62%), were adult-motivated (93.8%) and teacher-motivated (62%), persistent (68%), and self-motivated (87%). One half (50%) indicated a preference for quiet work areas.

At least fifty percent of the abstract-random (AR) students indicated that they preferred bright light (50%) and warm temperatures (90%), were self-motivated (70%) and adult-motivated (100%).

At least fifty percent of the concrete-random (CR) students indicated a preference for bright light (55%), warm temperatures (55%), and mobility (62%). The majority were also adult-motivated (82%).

A majority of concrete-sequential - concrete-random (CS-CR) students indicated preferences for bright light (77%), mobility (64%), and were self-motivated (71%) as well as adult-motivated (94%).

A majority of concrete-sequential - abstract-random (CS-AR) students indicated that they were self-motivated (60%) as well as adult-motivated (100%), had a higher energy level in the evening (50%), and showed a preference for mobility (70%).

A majority of concrete-sequential - abstract-sequential (CS-AS) learners preferred bright light (64%), a warm temperature (58%), mobility (61%), and were self-motivated (76%) and adult-motivated (93%).

A majority of abstract-sequential - concrete-random (AS-CR) learners showed a preference for bright light (67%), a formal design (67%), mobility (67%), and had a higher energy level in the evening (53%). They were adult-motivated (100%) as well as self-motivated (67%).

A majority of abstract-sequential - abstract-random (AS-AR) students preferred bright light (50%), warm temperatures (70%), mobility (70%), and a formal design (60%). Their energy curve was highest in the evening (80%). They were self-motivated (60%) as well as adult-motivated (70%).

The majority of abstract-random - concrete-random (AR-CR) students were self-motivated (71%) as well as adult-motivated (88%), and showed a preference for bright light (59%), warm temperatures (65%), and mobility (65%). Their energy curve was highest in the evening (53%).

The no-dominance students (ND) were self-motivated (100%), adult-motivated (67%), and teacher-motivated (66%). They preferred bright light (100%) and were auditory (67%) and kinesthetic (67%) learners who believed that they learned best in the afternoon (67%) and evening (67%).

The cross-tabulation tables illustrating the magnitude of the relationships among the GSD groups and LSI variables are found in Appendix H.

PROFILES OF TEN GRADE XII WRITERS

Introduction

The following case studies provided a closer examination of two students from each of five of the eleven GSD categories: concrete-sequential (CS), abstract-sequential (AS), abstract-random (AR), concrete-random (CR) and no dominance (ND). The two students in each group, one male and one female with a writing score of 70-80, were selected randomly from each GSD category.

The two concrete-sequential (CS) students selected were Ron and Laurie. Ron lived in a small town and planned to take a two-year civil engineering course when he had completed his grade twelve. His out-of-school interests included working on cars and going to movies. Laurie lived in the city and planned to become a teacher. Her interests included reading historical fiction and watching television.

The abstract-sequential (AS) students selected were James and Kathy. James lived on a farm and planned to become a mechanic after completing his grade twelve. His interests included riding horses and visiting friends. Kathy lived in the city and planned to work in either a daycare centre or small-animal clinic. Her interests included reading and watching television.

The abstract-random (AR) students selected were Tracy and Fiona. Tracy lived in the city and planned to study commerce at university when he had completed his grade twelve. His interests were centered on sports and television watching. Fiona lived in the city and planned to study arts and sciences at university. Her interests included "eating out" and going to movies.

The two concrete-random (CR) students selected were Arthur and Karen. Arthur lived in the city and planned to become a doctor. At the time of the study he was very involved with the Students' Representative Council. His interests included watching television, listening to records, and playing the drums. Karen lived in a small village and planned to go to university and major in psychology. Her interests included going for walks and watching television.

The two students selected for their no dominance (ND) profile were Richard and Kathleen. Richard lived on a farm and planned to become a bartender. His interests included going for long walks and watching television. Kathleen lived in the city and planned to study commerce at university. Her interests included playing baseball and bike-riding.

The case study profiles are presented in the following manner: (1) A summary of the learning style characteristics of each student assigned to each category; (2) A summary of each student's perceptions of writing and writing preferences; (3) A description by each student of how two compositions were written; (4) A comment on each student's composing processes as observed by the researcher and a comment on the quality of the products which resulted; (5) An evaluation of the compositions produced; (6) A summary of the analysis and inferences about each student's style which were made through analysis of his writing perceptions and preferences, writing behaviors, and written products. The compositions written by each student in the case study profiles are included in Appendix I and are ordered in the same sequence as that followed in the presentation.

Learning Style Characteristics

Concrete-Sequential (CS): Ron and Laurie. Ron and Laurie had a cognitive style described by the GSD as concrete-sequential (CS). Their profiles read as follows:

	Ron	Laurie
CS	38	35
AS	18	22
AR	18	25
CR	26	18

Both Ron and Laurie confirmed the following general characteristics of the CS category as indicative of themselves: patient, conservative, realist, methodical, orderly and logical. Ron also described himself as deliberate and objective. Laurie stated that she thought that she was more intuitive than objective and was "not necessarily deliberate".

Ron and Laurie confirmed that the following specific traits described them well:

Ron	Laurie		
✓	✓	CS-1	Derives information through direct, hands-on experiences; prefers concrete, touchable materials; discriminates among sounds, tastes, and smells extremely well.
		CS-2	Sees situations in black and white.
✓	✓	CS-3	Cognitively based.
✓	✓	CS-4	Accepts official authority.
✓	✓	CS-5	Have direct, practical pay-off orientation.
✓	✓	CS-6	Anticipates "good" performances; gives and expects to receive primarily corrective feedback.
	[illegible]	CS-7	Sees discrete parts.

Ron	Laurie		
✓	✓	CS-8	Wants and follows step-by-step directions; wants and needs to know what is expected of him; pays careful attention to detail; likes clear presentation; organizes logically; thinks using a "train of thought" which has a beginning and a clear end.
✓	✓	CS-9	Has a low tolerance for distraction; prefers a quiet atmosphere.
✓	✓	CS-10	Uses and interprets words and labels "literally" to name and describe what can be physically and materially experienced; prides self on being succinct and logical (shuns "flowery" language).

Ron felt that he saw situations in black and white "sometimes" and noted that, although he had a low tolerance for distraction and preferred a quiet atmosphere, he liked music playing in the background. Laurie noted that the only statement that she felt did not describe her was "seeing discrete parts"--she thought she "saw a whole" (an AR characteristic). In addition, Ron indicated the following concrete-random (CR) characteristics as being descriptive of himself:

> General characteristics: independent realist/idealist. (He stressed that he was instinctive and impulsive, however, and that he did not have an experimental independent attitude and accompanying behavior).
>
> Specific characteristics: CR-2: Sees "an" answer or multiple answers to situations; CR-4: Accepts varying forms of authority if considered legitimate; CR-8: Follows overarching guidelines with reasonable structural restraint, and limitation.

Laurie indicated the following abstract-random (AR) characteristics as being descriptive of herself:

> General characteristics: emotional, exuberant, and perceptive. She noted that she was not, however, critical.
>
> Specific characteristics: AR-3: Is affectively based; AR-7: Sees a whole.

Ron and Laurie's LSI indicated that both were self-motivated (LSI-5) and adult-motivated (LSI-22) and they both preferred to learn in the evening (LSI-18). Ron's profile indicated that he preferred to work in a bright (LSI-2), warm (LSI-3) environment and was responsible (LSI-7). In addition, the LSI indicated that Ron preferred kinesthetic (LSI-16) learning (by first-hand involvement, "whole body" activity, or real-life experiences). Laurie's inventory indicated that in addition to being self-motivated (LSI-5) and authority-oriented (LSI-11), she was persistent (LSI-6) and learned well from teachers (LSI-23) and other adults (LSI-22). Laurie was an auditory learner (LSI-13) and preferred to learn alone (LSI-9).

Summary. The majority (80%) of concrete-sequential characteristics of Ron and Laurie's cognitive style were shared. Both liked order and sequence and both had a preference for concrete reality--actual instances and special objects. Laurie and Ron also confirmed characteristics of their secondary cognitive style--AR and CR respectively--but these were in the minority. Of the twenty-three possible affective and physiological elements from the LSI, Ron and Laurie identified only three in common: self-motivated, authority-oriented, and evening. In conversation, however, both indicated they also preferred to learn alone.

Abstract-Sequential (AS): James and Kathy. James and Kathy had a cognitive style described by the GSD as abstract-sequential (AS). Their profiles read as follows:

	James	Kathy
CS	24	19
AS	33	34
AR	25	26
CR	18	21

James and Kathy confirmed the following general characteristics of the AS category as indicative of themselves: serious, realist; logical and rational; evaluative; value a logical, rational and sequential approach to the world. Kathy also described herself as intellectual and analytical.

James and Kathy confirmed the following specific AS traits described them accurately:

James	Kathy		
✓	✓	AS-1	Uses conceptual pictures to decode symbols (written, verbal, and/or image); matches what he sees, hears, and reads in graphic or pictorial form.
✓	✓	AS-2	Sees "the" answer to situations.
	✓	AS-3	Is analytically-cognitively based.
✓	✓	AS-4	Accepts referent authority (documentation is important) (and learns from authorities).
✓		AS-5	Has vicarious, hypothetical, theoretical, analytical, evaluative orientation.
✓	✓	AS-6	Anticipates "excellent" performance; gives and expects to receive primarily corrective feedback.
✓	✓	AS-7	Sees models with logical parts.
✓	✓	AS-8	Follows overarching substantative, logical guidelines, and general procedures.

James	Kathy		
✓	✓	AS-9	Has low tolerance for distraction. Prefers an ordered and mentally stimulating environment.
✓	✓	AS-10	Highly verbal. Loves polysyllabic words because they are conveyors of abstract thoughts; readily able to decode words and use them with precision. Expects use of formal language and standard English in order to communicate well.

James did not think that analytically-cognitively based was an apt descriptor of himself while Kathy was uncomfortable with the use of "theoretical" as a descriptor of herself.

Both James and Kathy indicated that aspects of the abstract-random (AR) cognitive style were also characteristic of themselves. James noted that at times he was "emotional" and "idealistic" and that he followed "broad overarching guidelines under minimal structure, restraint and limitation", and "enjoyed freedom from rules and guidelines sometimes". Kathy noted that she was at times "perceptive" and "used her sixth sense to receive information in group discussions and forms strong relationships with others". James felt that the CS traits of hands-on experiences and concrete, touchable materials were also applicable to him.

James and Kathy's LSI indicated that they were both persistent (LSI-6), adult-motivated (LSI-22) and preferred to learn in the evening (LSI-18).. James, in addition, indicated that he preferred to learn in a quiet environment (LSI-1) with a formal design (working better seated at a table or desk) (LSI-4) and was responsible (LSI-7). Kathy indicated that she preferred a warm (LSI-3) environment, was teacher motivated (LSI-23) as well as self-motivated (LSI-5), required intake (i.e. food and drink) (LSI-17), needed mobility (LSI-21), and preferred to learn in the afternoon (LSI-20) or evening (LSI-18).

Summary. James and Kathy shared the majority (80%) of the abstract-sequential characteristics. Both thought that they were serious realists who valued a logical, rational, and sequential approach to the world. In addition, James saw himself as, at times, emotional and idealistic (AR traits) and preferring concrete hands-on experiences (CS). Kathy saw herself as perceptive and attuned to "vibrations" (AR traits). Kathy also noted that she liked to work with others. Of the twenty-three possible affective and physiological elements from the LSI, James and Kathy indicated three common traits: persistent, adult-motivated, and preferred to learn in the evening.

Abstract-Random (AR): Tracy and Fiona. Tracy and Fiona were abstract-random learners according to their GSD cognitive style profiles. These read as follows:

	Tracy	Fiona
CS	25	21
AS	24	20
AR	27	34
CR	24	25

Both Tracy and Fiona confirmed the following general AR characteristics: emotional, exuberant, idealist, psychic, perceptive, and critical. They both felt that they were emotionally sensitive rather than objective, evaluative or intuitive.

Tracy and Fiona confirmed the following specific abstract-random traits as descriptive of themselves:

Tracy	Fiona		
✓	✓	AR-1	Uses sixth sense for "vibrations"; attuned to body language, colour, and mood.
✓	✓	AR-2	Sees situations in greys.
✓	✓	AR-3	Is affectively based.
✓	✓	AR-4	Accepting of person authority; medium is the message.
✓	✓	AR-5	Has multi-sensory personal experience and group orientation (likes to receive information in group discussion and forms strong relationships with others).
✓	✓	AR-6	Anticipates subjective-personal performance; gives and expects to receive approval feedback.
	✓	AR-7	Sees a whole.
✓	✓	AR-8	Follows broad overarching guidelines under minimal structure, restraint, and limitation; enjoys freedom from rules and guidelines.
✓	✓	AR-9	Likes a "busy" environment and multisensory experiences; prefers psychically pleasing environment.
✓	✓	AR-10	Communicates through sound, colour, music, symbols, poetry, and gestures. Uses metaphoric language because he thinks in images which cannot be communicated well in a linear or direct manner. Speech contains multitudinous adverbs and adjectives. Uses hands and body movements naturally when communicating. Talks in sentence fragments.

Tracy did not think he saw things as "a whole" but rather as "discrete parts" (CS trait) and noted that he liked to derive information through direct, hands-on experiences and at times preferred step-by-step directions and doing things which have a "practical pay-off". Tracy also noted that he was sometimes a realist—again, a CS trait.

Fiona noted that the following CR style characteristics were applicable to herself: idealist, intuitive, instinctive, and impulsive. She thought she had an experimental independent attitude and was a risk taker. Fiona also noted that she liked a competitive environment, free from restriction and worked well by herself (also CR traits).

Tracy and Fiona's LSI indicated that they preferred to learn in a quiet (LSI-1), warm environment (LSI-3), and were adult-motivated (LSI-22). They also both learned best in the morning (LSI-18). In addition, Tracy was persistent (LSI-6) and liked structure (LSI-8). He was a tactile-kinesthetic learner (i.e. prefers firsthand involvement, "whole body" activity, or real-life experiences) (LSI-15 and LSI-16). Fiona liked a bright environment (LSI-2), required intake (i.e. food and drink) (LSI-17), and needed mobility (i.e. had to move around) (LSI-21).

Summary. Tracy and Fiona confirmed most (90%) of the abstract-random characteristics associated with their dominant category on the GSD. Both were emotional, exuberant idealists who saw themselves as psychic, perceptive, and critical. In addition, Tracy indicated that, at times, he displayed characteristics of the CR category—seeing "discrete parts", doing things with a practical pay-off, liking step-by-step directions, and deriving information through direct experience. Fiona noted that she felt the intuitive, instinctive, impulsive nature of the CR style and the experimental independent attitude and risk taking associated with it were also descriptive of herself. Both Tracy and Fiona indicated that they preferred to learn in the morning in a quiet, warm environment. They were both adult-motivated.

Concrete-Random (CR): Arthur and Karen. Arthur and Karen have a cognitive style described by the GSD as concrete-random (CR). Their profiles read as follows:

	Arthur	Karen
CS	22	21
AS	20	23
AR	26	26
CR	32	30

Both confirmed the following general CR characteristics as descriptive of themselves: inquisitive, independent, realist, idealist, intuitive, instinctive, and impulsive; has an experimental independent attitude and accompanying behavior.

Arthur and Karen confirmed the following specific concrete-random traits were descriptive of themselves:

Arthur	Karen		
✓	✓	CR-1	Uses insight; makes intuitive leaps and gets the "gist" of ideas or situations; learns by trial and error; a risk taker.
✓	✓	CR-2	Sees "an" answer or multiple answers to situations.
✓	✓	CR-3	Is cognitively-affectively based.
✓	✓	CR-4	Accepts varying forms of authority if considered legitimate; ideas must be his own.
✓	✓	CR-5	Has problem-solving, application orientation; experimental attitude.
✓	✓	CR-6	Anticipates mixed performances; gives and expects to receive approval and corrective feedback.
✓	✓	CR-7	Sees a whole with overlapping parts.
✓	✓	CR-8	Follows overarching guidelines with reasonable structure, restraint and limitation.
✓	✓	CR-9	Likes stimulus-rich, competitive environment free from restriction; works well by self or in small groups.
✓	✓	CR-10	May use words which have a present literal meaning and acceptance but not always convey what he himself believes the words connotate. May communicate ideas and emotions with dramatic animation and sweeping gestures. May ramble in speech; lively conversation, colourful, informative, rarely dull.

Arthur stressed that "ideas must be his own" while Karen noted that she felt this way only sometimes.

Both Arthur and Karen noted that the perceptive and critical traits of the AR style were characteristic of them and identified the specific characteristics of seeing situations in greys and anticipating subjective-personal performance and giving and expecting to receive approval feedback as descriptive of them. Arthur added that he usually "sees a whole" and "sometimes" liked to receive information in group discussion and to form strong relationships with others. Karen stressed the receiving information in group discussions and forming strong relationships with others as well as using her "sixth sense for vibrations". Karen also noted that she liked a "busy environment and multisensory experiences".

Arthur and Karen's LSI profiles indicated that they preferred to learn alone (LSI-9) in a quiet (LSI-1) warm environment (LSI-3). Both indicated they were adult-motivated (LSI-22). Arthur indicated that he liked a structured environment (LSI-8) as well as needed mobility (LSI-21) and intake (i.e. food and drink) (LSI-17) and learned best in the morning (LSI-18). He indicated that he was kinesthetic (LSI-16) learner and therefore preferred firsthand involvement and real-life experiences. Karen indicated that she preferred low light (LSI-2) when learning.

Summary. Arthur and Karen confirmed that all the specific CR style characteristics described them although they also noted a number of characteristics from their intermediate style--AR--including a perceptive and critical nature as descriptive of them. Their LSI profiles indicated that they both preferred to learn alone in a warm, quiet environment and that they both were adult-motivated.

No Dominance (ND): Richard and Kathleen. Although "ninety percent of those tested have a definite preference in one or two of the four categories" (Keefe, 1982, p. 47) of the Gregorc Style Delineator, this study revealed that 2.3 percent of the population showed a dominant (i.e. a score of 27-40) profile of three and 1.4 percent had no dominance or preference in any of the four learning styles. In order to contrast the learning style characteristics of the students with a definite preference in one of the four categories with those with no preference or dominance, two of the three students with a no dominance profile were selected.

Richard and Kathleen had a cognitive style described by the GSD as "no dominance" (ND). Their profile scores read as follows:

	Richard	Kathleen
CS	24	22
AS	25	26
AR	26	26
CR	25	26

Of the general CS style characteristics Richard and Kathleen both thought "deliberate" described them. Richard included conservative, realist, methodical and deliberate; and liking order and logical sequence. Kathleen could only agree with "patient" and "liking order and logical sequence" "sometimes". In addition, the following specific CS traits were identified by each.

Richard	Kathleen		
✓		CS-1	Derives information through direct, hands-on experiences; prefers concrete, touchable materials; discriminates among sounds, tastes, and smells extremely well.
	✓	CS-2	Sees situations in black and white.
✓		CS-3	Cognitively based.
✓	✓	CS-4	Accepts official authority.
✓		CS-5	Has direct, practical pay-off orientation
✓		CS-6	Anticipates "good" performances; gives and expects to receive primarily corrective feed-back.
		CS-7	Sees discrete parts.
✓		CS-8	Wants and follows step-by-step directions wants and needs to know what is expected of him; pays careful attention to detail; likes clear presentations; organizes logically; thinks using a "train of thought" which has a beginning and a clear end.
✓		CS-9	Has a low tolerance for distraction; prefers a quiet atmosphere.
		CS-10	Uses and interprets words and labels "literally" to name and describe what can be physically and materially experiences; prides self on being succinct and logical (shuns "flowery" language).

Of the AS style characteristics, Richard and Kathleen did not identify any common elements. Richard said he was a realist; Kathleen said she was rational. The following specific AS traits were identified by each student.

Richard	Kathleen		
	✓	AS-1	Uses conceptual pictures to decode symbol (written, verbal, and/or image); [illegible] what he sees, hears, and reads in graphic or pictorial form.
✓		AS-2	Sees "the" answer to situations.
		AS-3	Is analytically-cognitively based.
✓		AS-4	Accepts referent authority (documentation

Richard	Kathleen		
			important) (and learns from authorities).
		AS-5	Has vicarious, hypothetical, theoretical, analytical, evaluative orientation.
✓		AS-6	Anticipates "excellent" performance; gives and expects to receive primarily corrective feedback.
		AS-7	Sees models with logical parts.
	✓	AS-8	Follows overarching substantative, logical guidelines and general procedures.
✓		AS-9	Has low tolerance for distraction. Prefers an ordered and mentally stimulating environment.
		AS-10	Highly verbal. Loves polysyllabic words because they are conveyors of abstract thoughts; readily able to decode words and use them with precision. Expects use of formal language and standard English in order to communicate well.

Of the AR style characteristics both Richard and Kathleen agreed to the terms "emotional" and, at times, "psychic". The following specific traits were identified by each student.

Richard	Kathleen		
	✓	AR-1	Uses sixth sense for "vibrations"; attuned to body language, colour, and mood.
		AR-2	Sees situations in greys.
		AR-3	Is affectively based.
		AR-4	Accepting of person authority; medium is the message.
✓		AR-5	Has multi-sensory personal experience and group orientation (likes to receive information in group discussions and forms strong relationships with others).
		AR-6	Anticipates subjective-personal performance; gives and expects to receive approval feedback.
	✓	AR-7	Sees a whole.
✓		AR-8	Follows broad overarching guidelines under minimal structure, restraint and limitation; enjoys freedom from rules and guidelines.

Richard	Kathleen		
	✓	AR-9	Likes a "busy" environment and multisensory experiences; prefers psychically pleasing environment.
		AR-10	Communicates through sound, colour, music, symbols, poetry, and gestures. Uses metaphoric language because he thinks in images which cannot be communicated well in a linear or directed manner. Speech contains multitudinous adverbs and adjectives. Uses hands and body movements naturally when communicating. Talks in sentence fragments.

Of the CR style characteristics, Richard identified "realist" and "intuitive" as descriptive of himself while Kathleen identified "inquisitive" and "impulsive" as descriptive of herself. Of the specific traits both identified "a risk taker" and "works well by self" as descriptive of themselves. In addition, Richard said he "anticipates mixed performances; gives and expects to receive approval and corrective feedback".

Richard and Kathleen's LSI profiles indicated that they preferred a bright (LSI-2), warm (LSI-3) environment, were motivated (LSI-5) and learned best in the evening (LSI-18) or afternoon (LSI-20). In addition, Richard indicated he learned well by doing (i.e. involvement in real-life experiences (LSI-15 and LSI-16) and was teacher-motivated (LSI-23). Kathleen's profile indicated that she liked a formal environment (LSI-4), was responsible (LSI-7), as well as adult-motivated (LSI-22).

Summary. Richard and Kathleen identified characteristics of all four styles as descriptive of themselves. They agreed to more common characteristics on the CS and CR style descriptions. They often prefaced their comments with "sometimes". In addition, Richard and Kathleen indicated that they preferred a bright, warm environment, learned well by listening, preferred to learn in the evening or afternoon, and were self-motivated.

Summary of Learning Style Characteristics. All students confirmed their dominant score (27-40), indicated by the GSD, by acknowledging that the majority (70%+) of characteristics associated with each style category accurately described them. In addition, the students identified characteristics associated with their intermediate scores (16-26) on the GSD. The latter, however, were (with the exception of CR) restricted to one to three traits and all students felt that their dominant style characteristics best described them.

All students showed a preference for various affective and physiological elements of learning style as they were determined by the Learning Style Inventory. Table 9 shows that the students who were selected for the case studies revealed common LSI elements across cognitive style categories (e.g. all CS, AS, AR, and CR students were adult-motivated) as well as within cognitive style groups (e.g. the two AS students were persistent). The study indicated that while these characteristics were not unique to every student within a given cognitive style group (only 68% of the total sample of AS students were persistent), they were associated with the majority of the students in a given group.

Table 9

Common LSI Elements of the Ten Students From Each GSD Category

Student	LSI 1 - noise (quiet or sound present)	LSI 2 - light (low or bright)	LSI 3 - temperature (cool or warm)	LSI 4 - design (informal or formal)	LSI 5 - self-motivated	LSI 6 - persistent	LSI 7 - responsible	LSI 8 - structure	LSI 9 - learning alone	LSI 10 - peer oriented	LSI 11 - authority figure present	LSI 12 - learn in several ways	LSI 13 - auditory	LSI 14 - visual	LSI 15 - tactile	LSI 16 - kinesthetic	LSI 17 - requires intake	LSI 18 - evening or morning	LSI 19 - late morning	LSI 20 - afternoon	LSI 21 - needs mobility	LSI 22 - adult motivated	LSI 23 - teacher motivated
M (Ron)		2B	3		(5)		7									16		(18E)			21	(22)	
CS																							
F (Laurie)					(5)	6			9				13					(18E)				(22)	23
M (James)	1Q			4F		(6)	7											(18E)				(22)	
AS																							
F (Kathy)			3W		5	(6)									15		17	(18E)		20A	21	(22)	23
M (Tracy)	(1Q)		(3W)			6		8							15	16		(18M)			[illegible]	[illegible]	
AR																							
F (Fiona)	(1Q)	2B	(3W)														17	(18M)			21	[illegible]	
M (Arthur)	(1Q)		(3W)					8	(9)							16	17	18M			21	(22)	
CR																							
F (Karen)	(1Q)	2L	(3W)						(9)									18E				(22)	
M ([illegible])		(2B)	(3W)		(5)								(13)		15	16		(18E)	(20)				23
[illegible]																							
F ([illegible])	1Q	(2B)	(3W)	4F	(5)		7						(13)					(18E)	(20)			22	

Key: ○ indicates an element shared by the two students in a cognitive style group

Q = quiet	F = formal design
L = low light	M = morning
B = bright light	E = evening
W = warm temperature	

Students' Writing Perceptions and Preferences

In order for the researcher to determine each student's writing perceptions and preferences, the students responded to the "Emig Student Attitude Scale Questionnaire" (Kaufman, 1981) and Pianko's "Background Interview Guide" (1977). This section describes and summarizes the students' responses.

Concrete-Sequential (CS): Ron and Laurie. Ron said that he believes that writing is important for good communication. He believes that one must write "properly" and effectively using "proper grammar" to get one's point across. He does not write outside of school other than an occasional order form or letter to a friend in a neighbouring province. His father writes letters and sermons but other members of his family and friends do not write. Laurie also said she believes that writing is important in that "sometimes you can't say something but you can write it down". Other than writing lists ("I am an organized person"), Laurie does not write outside of school. Although her mother and sisters write a "lot of letters", she and her friends do not write.

Ron said that he feels that writing assignments are important in school but believes that students should be allowed to choose their own topics, write on things that interest them or relate to them, and be given a reasonable amount of time (e.g. two to three days) to complete in-school writing assignments. Ron usually leaves school writing assignments, however, until the "last minute". Laurie said that she likes some of the topics which she is asked to write about in school but prefers topics she can choose. She feels that she needs a time limit to get her moving but the time limit doesn't help her writing.

She feels that she must "feel relaxed and not pressured" when she writes.

When writing at home, Ron prefers to do the task at a desk in his bedroom towards evening. He likes a "comfortable temperature" (i.e. warm) and usually turns on the radio. He doesn't like interruptions and can write one to two pages in a one hour sitting. He usually "figures out" a topic, thinks through what he is writing about, and then sits down and writes. His first draft is usually done on scrap paper. He thinks of a couple of sentences and then keeps going. Once he has completed his rough draft, he rewrites it and then reads the second draft over for "obvious mistakes". He is usually satisfied with this as a final draft.

When writing at home, Laurie said that she usually sits at the dining room table. She does her best writing after supper. Laurie needs to have everything in front of her before she begins to write including a dictionary, erasers, pens and pencils. She likes to write a rough draft with a pencil and a final draft with a fountain pen. When she gets an idea, she feels that she "must sit down and write". She usually outlines the main points she wants to make in a particular order. Laurie then writes two to three rough drafts making the changes she feels necessary. Finally, she writes a "good" draft. She feels proofreading is important and when she does it she looks for "grammatical errors". Laurie claimed that she feels "relieved" when she has finished a piece of writing because she does not have to worry about it—she can "strike it off the list". Laurie finds it hard to "write a lot".

Summary. Ron and Laurie both believe that writing is important. Neither, however, write unless they have to and when they do it is most often for school assignments. Both indicated that they liked to choose their own topics when given a school writing assignment. Ron reported that he usually wrote two drafts--an initial one and a final one--when writing a composition. Laurie reported that she wrote two or three rough drafts and then a final draft. Both reported looking for "mechanical/grammatical" errors when revising. Ron sits at a desk when writing at home, while Laurie prefers to sit at the dining room table. Both students prefer to write in the evening.

Abstract-Sequential (AS): James and Kathy. James said that he believes that writing is important. It is a way to communicate with other people (e.g. letters) and is a form of entertainment (e.g. an interesting written article). Other than writing grocery lists and school assignments, however, James does little writing outside of school. Although his sister likes to write letters, other family members and friends do not write regularly. Kathy also believed that writing is important because it allows people to express themselves. She likes to write and finds writing gives her pleasure. She writes letters to friends, poetry (once a week or when inspired), and is working on the background for a short story. Kathy has two friends who also write poetry which is exchanged among the three girls. She feels that this sharing helps to get across each person's viewpoints and feelings.

James believes that writing is worth doing in school because you "get marked on it". School writing demands "better grammar", "organization", and "interesting sentences". James likes to be free to choose his own topic because when he is assigned a topic, he finds it "more difficult" and needs more time to think about it (i.e. at least a few hours). Although Kathy would like to see more poetry writing in school, she believes that in-school writing (i.e. transactional) is important "to make sure students have understood the lessons". Kathy also sees value in "grammar" exercises. She usually doesn't feel like doing school assignments and, therefore, does them in the last couple of days before they are due. Although school writing assignments sometimes take time and have a time limit, she sometimes gets "better marks out of them" when a time limit is imposed.

James prefers a table in his bedroom, adequate lighting and no distractions when writing at home. He likes to feel comfortable. The best time for him to write is in the evening after chores are done. James likes to use a fine-tipped pen because "it is smooth". He puts ideas down as they come to his mind. James usually writes a rough copy and then a good copy. He proofreads for spelling errors. When he has spent the time and done a good job of writing a composition, he is proud of himself.

Kathy writes in her bedroom sitting on her bed when writing at home. She prefers a quiet, warm room with lots of pictures around. She feels that she does her best writing in the morning or afternoon. Kathy doesn't like to be distracted when writing. She tries to write down ideas "before they go away". She does some outlining, writes a rough draft then a good copy. She proofreads for "proper English". Kathy usually feels when she has completed a writing assignment "that it is done". She will sometimes ask a friend to read her composition.

Kathy doesn't usually hand in assignments when she is not satisfied with the results.

Summary. James and Kathy both believe that writing is important because it allows a person to communicate with others and because the actual writing itself or reading the polished product gives pleasure. James does not write regularly outside of school assignments while Kathy writes letters, poetry, and short stories. Both James and Kathy believe school-assigned writing is important. James sees it as a means for getting a "mark" (grade) while Kathy believes that it is an important way for students to show that they have understood the lesson. Both students write in their bedrooms, James sitting at a table and Kathy sitting on her bed. Neither like distractions. Both write a rough draft and then a good copy; both proofread for mechanical errors. Kathy focuses on "grammar" and usage.

Abstract-Random (AR): Tracy and Fiona. Tracy said that he believes that writing is important in that it "helps you in your job" and it "gets the message across to someone else". Other than leaving telephone messages for his brothers, however, Tracy doesn't write outside of school. His family and his friends do not write. Fiona also said that she believes that writing is important but sees it as a way to express oneself. She writes a "lot of poetry" about things that have meaning for her. (She used to write a number of letters regularly but became bored with this task.) Most of her poetry is written for herself although she sometimes exchanges poems with a friend. An older brother writes regularly for a university newspaper and her mother and father have written articles for local newspapers.

Tracy thinks that school writing should be about things that students care about as well as practical things like job resumes. He found it difficult to recall the kinds or amount of writing that he had done in previous school terms and concluded that he was "not interested in writing". "I don't have much use for it." Fiona thinks that in-school writing is not as personal as her out-of-school writing and she prefers her own writing tasks to teacher-assigned tasks. School assignments should be more about things that students want to write about and should include more poetry writing according to Fiona. When an assignment is given in school, there should be a sufficient time limit--at least three or four days--before it is due.

Tracy writes at a table in his room in the evening when writing school assignments at home. He is more relaxed at this time of the day. If he has a topic that is interesting (e.g. sports), he can write for two hours at one sitting. The conditions do not really matter but he felt that he does his best writing at school with "people around". Sometimes, if he has the information, Tracy can compose "right away". Usually, however, he has to sit and think about the topic for a half hour. Tracy doesn't outline on paper. He writes a rough draft, reads through to see if the sentences make sense and then rewrites it. He then writes his final copy, reads through it to see if it makes sense and to look for spelling errors. Tracy usually feels good about his writing assignments when they are done well. Although he usually tries to do "a good job", he has handed in assignments not well written.

Fiona writes in her bedroom on her bed with pillows against the wall and a lamp at the side when writing at home. She likes to be in a warm, quiet room. Fiona writes down ideas as they come and likes to write with a pen in her big red book (i.e Nothing Book). Although she prefers to do homework only in the morning, she likes to write before going to bed because "things are going through my head". When Fiona gets an idea, she writes it down on paper. She doesn't plan ahead--just writes what she is thinking. If she is interested in the topic, she will spend more time writing. Fiona usually writes a rough copy and then a good one. Her dad usually proofreads any composition that goes for marking by a teacher because "he always catches my mistakes". Fiona is usually pleased with the writing she does.

Summary. Tracy and Fiona both believe that writing is important. Tracy sees it in a pragmatic sense--job and getting message across--while Fiona believes it is a valuable means of reflecting on personal experiences. Only Fiona writes outside of school. Both students felt in-school writing should be about things that students "care about" and thus, personal in nature. Tracy believed that "practical things like job resumes" were also important. When writing at home, both students wrote in their bedrooms and felt that if they were interested in the topic they spent more time writing about it. Tracy spends time reflecting on a topic, while Fiona writes down ideas as they come. Both write a rough draft and then a good one. Tracy proofreads for "sense" and "spelling" while Fiona gets her father to do the proofreading.

Concrete-Random (CR): Arthur and Karen. Arthur reported that he sees writing as "just a bunch of words" and believes that while it allows a person to express himself, "speaking does a better job". Arthur writes three or four letters a month outside of school but other than these, he does not "write anything". Arthur's sister writes in a diary regularly but neither his mother or father nor his friends write. Karen, however, believes that writing is important because it allows a person to express herself and helps her to study. Karen's sisters, mother and father all write--essays, a diary, and reports--and Karen writes letters, poems, and anecdotes (possibly for publication someday in Reader's Digest) outside of school.

Arthur said that he feels that school writing assignments are necessary to help students try to write formal English and claims that while he understands why school assignments are given, he does not enjoy them. He believes that he does a better job when he gets to pick his "own topics" and likes writing familiar rather than formal essays. Arthur feels that some teachers like his writing because it is "very creative and original" while others don't like it because it does not have "enough detail" and the thoughts "stray". Arthur puts more effort into school writing for grades. Karen thinks she writes a lot of essays in school. She believes, however, that school writing assignments should be more "creative" and deal with "things that happened" to students. She doesn't like a time limit but would rather go home and write on her own time and at her own rate.

At home, Arthur writes on the floor and is comfortable anywhere in the house. He appreciates a coke to drink when writing. He usually attends to a school writing assignment two days before it is due. He jots down a few ideas but does not do a lot of planning. Usually he just writes a rough draft and checks it over for words that don't look right. He then rewrites the composition. Arthur usually feels "relieved" when he has completed the assignment but is not always satisfied with it. "I think I should have done a better job." Arthur feels best when his writing "comes from the heart".

At home, Karen prefers to write at a desk in her bedroom. She prefers to write in the evening and likes a dark room lit only by a lamp. She usually gets an idea, thinks about it and then plans the whole composition in her head. Karen usually writes one draft and then revises it. Revision activities usually centre on proofreading for spelling errors and making certain that the "grammar is correct". If Karen feels good about a composition, she will show it to her parents. School-related writing assignments are usually left until the "last possible minute". She doesn't turn essays in which she does not feel good about.

Summary. Although Karen sees writing as an important means of expressing oneself and as an aid to studying, Arthur believes that speaking does a more effective job. Both Karen and Arthur believe that school writing assignments should focus on things that happen to students. Neither like formal essay assignments. While Arthur is comfortable writing on the floor anywhere in the house, Karen prefers to write at a desk in her bedroom. Karen spends time planning a whole composition in her head while Arthur jots down a few ideas quickly and then writes. Both write a rough draft and a revised draft. Revision for both students is usually concerned with proofreading activities.

No Dominance (ND): Richard and Kathleen. Richard reported that he does not believe that writing is important--"you could say what you mean and this means more". Nevertheless, Richard writes "lots of letters" as does his family. Richard's friends don't write outside of school. Kathleen, on the other hand, believes that writing allows a person to express what she wants to say and how she feels. Kathleen writes a theatre review out of school for a newspaper and a script for a cable television production ("Entertainment This Week"). She feels these have been good experiences and she is proud of her accomplishments. Her brother writes essays in university but other members of her family do not write. Kathleen has girl friends who write poetry but she feels that she "can't get the words to sound right".

Richard believes that school writing assignments are different from out-of-school writing in that you have to "be more complex, look for spelling errors, and the way you write ideas" and you usually cannot express your feelings. He sees these school assignments as being "all for marks" and "not helping" him. There is usually "too much writing, too fast" in school. Richard thinks that he writes slowly. Kathleen worries about grades when doing school writing assignments. She thinks school writing is "good" in that it "prepares students for what is to come" (e.g. university essays) but she does not like the time limits put on these assignments nor does she like the assigning of a specific topic for writing compositions. Kathleen feels she writes best "without a time limit" and when she can "do her own thing".

When Richard writes at home, he does so in his bedroom at night when he can relax and "tell what happened during the day". He prefers quiet and lots of light. Richard needs something smooth to write on. He usually writes at a table or sometimes on the bed. Richard feels that he must compose right away. He usually has a general plan in his mind and for school assignments will write two to three drafts: one a "scribble-scratch" draft, one not as messy and longer, and then a good copy. It takes him about an hour and a half to write an assignment with which he is satisfied. Richard rereads for anything "that doesn't go with the rest of the composition". He has turned in assignments which he has not been satisfied. These he has rushed through and notes that they weren't his own thinking.

When writing at home, Kathleen prefers to write at the kitchen table (even though she has a desk) with others present in the house. These other people must be quiet, however. She feels that she writes best when she is in the mood to write. It doesn't matter if it is day or night. Kathleen usually thinks first until an idea comes (usually this takes twenty minutes). Once she has the idea, everything "falls into place"--an introduction, body, and conclusion. She may write a brief heading outline and then her rough draft. This usually doesn't take longer than ten minutes. After Kathleen has completed her rough draft, she rewrites it checking for spelling and punctuation. She always hands in something "good" and if she can, puts her feelings in her composition. She is "proud of it"; "if not, it's a mock". Kathleen notes that her writing "tends to be melodramatic".

Summary. Although Kathleen believes that writing is important in that it allows a person to express what he feels and wants to say, Richard believes that speaking is a better means of achieving this end.

Richard writes "lots of letters" while Kathleen writes reviews and a TV script. Both Richard and Kathleen believe that school assignments should allow students to choose their own topics and should not have time limits. At home, Richard usually writes at a desk in his bedroom while Kathleen prefers to write at the kitchen table. Both prefer quiet. While Richard writes two to three drafts, Kathleen writes two-- a rough and a final. Richard revises for unity while Kathleen focuses on spelling and punctuation.

Summary of Students' Writing Perceptions and Preferences. The students selected for the case studies placed different degrees of importance on the writing act. Few peculiar but common perceptions and preferences for a given cognitive category were noted, however. With the exception of Arthur (CR) and Richard (ND) all students saw writing as important. Ron (CS) and Tracy (AR) saw it as a means to get a point across and as being useful when on a job. Kathy (AS), Karen (CR), and Kathleen (ND) saw it as an important way to express feelings while Laurie (CS) saw it as a means to communicate something she could not say orally. James (AS) and Kathy (AS) both saw writing as a form of entertainment, as a way of giving pleasure to the writer and the reader. Fiona (AR) saw it as a means for reflecting on personal experience while Karen (CR) saw it as an aid to studying. Both Arthur (CR) and Richard (ND) believed that speaking was a better way of communicating what one thinks and feels.

All students saw school-based assignments as necessary but noted that they were usually not allowed to choose their own topics and write about things which interest them. Most found the time limits imposed by teachers insufficient. When given a writing assignment, Ron (CS), James (AS), Kathy (AS), Tracy (AR), Fiona (AR), Arthur (CR), Karen (CR) and Kathleen (ND) usually wrote a rough draft of their compositions and then a final draft. Laurie (CS) and Richard (ND) noted that they wrote two or three rough drafts before writing their final draft. Ron (CS), Tracy (AR), and Kathleen (ND) spend time reflecting on a topic before writing while Karen (CR) plans the composition in her head before writing the rough draft. Laurie (CS) and Kathy (AS) make an outline. Arthur (CR) and Fiona (AR) jot down ideas as they come and then write a rough draft. All students except Richard (ND), focused on looking for mechanical and grammatical errors during the revision process. Richard noted that, in addition, he is concerned with the ideas relating to one main idea.

Most students stated that they write comfortably outside of the school setting sitting at a desk or table in their bedrooms in the evening with no distractions or interruptions. Laurie (CS) and Kathleen (ND) noted that they prefer writing at the dining table or kitchen table while Kathy (AS) and Fiona (AR) prefer to sit on their beds. Arthur (CR) prefers to complete his writing while lying on the floor. Kathy (AS) noted that she writes best in the morning or afternoon while Kathleen (ND) noted that she is comfortable writing day or night. Tracy (AR) and Kathleen (ND) prefer having others present when they write.

Although Ron (CS), Arthur (CR), and Richard (ND) write letters, most of the male students in the sample claimed that they do not write outside the academic setting. With the exception of Laurie (CS), all the female students in this sample indicated that they write for personal and academic reasons. Kathy (AS) writes letters, poetry, and anecdotes; Kathleen (ND) writes reviews for a newspaper and a script for T.V.

Students' Own Accounts of Writing the Compositions For This Study

Each student wrote, in addition to four teacher-assigned writing tasks for this study, two additional compositions for the researcher. The first composition, Assignment A, was a personal account of an activity, reflection, observation, reaction, or memory that was important, interesting and vivid to him, was in the reflexive mode and was completed at home. Upon returning the drafts of Assignment A to the researcher, each student was interviewed. Brozick's "Guideline Questions for Composing" (1976) were used by the researcher to conduct the interview and an audiotape was made of each student's responses. The second composition, Assignment B, was a short explanatory essay on a given topic in the extensive mode and was written at school in the presence of the researcher and a video-tape camera. Immediately following the completion of Assignment B, the students each responded to the questions found in Glassner's "Composing Process Interview" (1980). They each recorded their responses on audiotape. This section summarizes the students' own accounts of how they wrote Assignments A and B. Final copies of each of their assignments are found in Appendix I.

Concrete-Sequential (CS): Ron and Laurie. *Assignment A: Personal autobiographical account in reflexive mode*. When Ron completed Assignment A, he thought through the topics given and reviewed what had happened during the previous week. He took some time to determine a "unique experience" which was "worth sharing". Once he had decided on an incident, a fight at a dance, he thought the incident through "more or less" in his head and after ten minutes of thinking, wrote his first draft. Although he felt that he could have written more about the topic, he stopped with a concluding statement, "This world has no need....", because he thought that his composition "would have dragged on" beyond this point. When revising, he reported making minor changes to a couple of words. Although Ron "wrote it the night before" and felt that the composition needed "some improvement", he concluded that the piece "sticks to the point" and that he was "generally pleased" with it.

When Laurie completed Assignment A, she "thought for a long time" (i.e. four days) about what she was going to write. She felt that it must be "interesting and important" to her. She thought about different things that had happened to her, different places she had been, and then decided to write about how she idolized her sisters and finally realized they were not perfect. Laurie wrote no outline for this writing task because she "knew how to organize it". She had thought "it out" before she began to write and found it easy to begin her rough draft. She knew she was finished when she had "no more things to say": "I'd kinda gone through the things I felt" and "finished talking about things I wanted to say". Laurie reread the composition and changed phrases ("I didn't like the way it sounded") and words ("It didn't fit in"). Although Laurie's composition was very brief and she felt that she could have explained more, she was satisfied with the composition: "It is...just the way I felt. I put down what I felt." Laurie stressed that she was "honest" and had said what she "wanted to say".

Assignment B: Explanatory essay in extensive mode. Ron felt comfortable during the writing of Assignment B, which was written in the presence of the researcher and video-recorded, although he noted that he would have had something to listen to (e.g. a radio) in his usual writing situation. He read over all the topics and chose "How to Study for Finals" because he had the most information on this topic, it interested him, and he felt he could "make points about it". Ron would not normally have chosen this topic but he felt it was the best of the topics given and a "lot of people don't have good study techniques". Having chosen the topic, he thought about the major points he could include and how to arrange them. Once he had the main ideas and rough plans in his mind, he started to write. Ron found that the first paragraph was the most difficult to write because he wanted to interest the reader. As he wrote, an idea would come into his head and he used it in the next sentence. Although he adhered closely to the original plans, changes occurred while he was writing (e.g. "I thought about another word I could use..."). Ron stopped writing when he thought his composition was complete: "I wanted to keep to the basics". Even though he thought about the "studying atmosphere" (e.g. the light and temperature), Ron felt that it did not apply to everyone and would result in "too much detail" if he included it in his composition. He "didn't want to get too lengthy...too long."

Ron reread the whole composition and made minor changes at the lexical level as well as one syntactic change. He then reread the paper through without stopping because he "didn't find any mistakes". He felt satisfied with the composition and noted that he felt the second half of the second paragraph flowed naturally and smoothly. He had not missed any major points. There were no surprises in the paper and he "didn't discover anything new". In his composition, he described his "general way of studying".

Laurie felt comfortable and natural ("I sat the way I usually do") during the writing of Assignment B. She noted that she usually had a record or a radio playing, more people around her, and no one in authority watching her. After surveying the topics and thinking about what she could say about the topics given, she started to write about winning friends and influencing people but abandoned this topic when she realized she "couldn't work two ideas into one essay". She then started writing on how a good teacher teaches. Laurie "felt strongly" about this topic because she planned on becoming a high school teacher and felt that the ideas she would write about were important because she "hopefully would do these things". (It "underlies what I have been thinking.") Laurie thought about teachers she knew and jotted down a few points (main ideas) in outline form. (She thought about writing the composition for her best friends.)

Laurie found it easy to begin her composition because she "had most of the ideas in mind before (she) started writing". As she went along the words came to her. The composition was easy to write because "these are things I felt". Laurie stopped writing because she "couldn't think of anything more". Laurie wrote a second draft in which she "changed from a formal style to informal (as if speaking to a person)". She added a new sentence: "(S)he should listen without interrupting, to a student's answer". Laurie then wrote her final draft. Afterwards she reread the piece twice--once straight through for the "sound of it" and then a second time. (Laurie thought that the teacher she described would be a teacher she would like.) Nothing surprised her during the writing: "What I wrote about I thought about for a long time". She was "pleased to be able to say what I felt and thought".

Summary. Both Ron and Laurie felt comfortable writing the two compositions although they both noted that they would have been more comfortable if there had been something to "listen to" (e.g. a radio) as they wrote the second assignment. They both wrote about topics with which they were familiar: an incident at a dance and studying for final examinations; idolizing older sisters and how a good teacher teaches. Specific to CS style traits, both thought about "how to organize" their compositions and both were concerned about brevity--"not too much detail"--and sticking to the point. They were both satisfied with their compositions. Laurie showed more concern for "how she felt" than Ron.

Abstract-Sequential (AS): James and Kathy. Assignment A: Personal autobiographical account in reflexive mode. Unfortunately, the section on the audio-tape recorded by James after he had completed Assignment A, ("My Elementary Years"), was accidently erased. Therefore, comments and comparisons cannot be made using this specific data from James' accounts of writing Assignment A.

When Kathy completed Assignment A, she thought about the assignment for a few days. When she was writing a biology assignment, the ideas of writing about her sea cadet experience in British Columbia from a past summer came to her. She outlined the key points in list form on a chocolate bar wrapper. Later, using her outline, Kathy found it easy to begin and to write her composition. After she had written it, Kathy wrote two rough drafts before the final one. She crossed out words and sentences and inserted words in her rough drafts, then prepared the final copy. She read the final copy "one or two times" to see if it "sounded appropriate". Kathy felt that she had said what she wanted to say. She was pleased with her description and thought that the reader could "feel" that he was "there". She was not certain what was expected or what the researcher would think of the composition, but thought a teacher would be satisfied.

Assignment B: Explanatory essay in extensive mode. Although James was not "used to these kinds of things" (i.e. videotape camera), he felt "relatively" comfortable writing Assignment B. The table and chair felt natural, there was sufficient lighting, and nothing interferred with his thinking (i.e. there were no distractions). Because James hadn't dealt with the other topics suggested (e.g. he hadn't gone skiing), he chose the topic "how to study for final examinations". After twelve years of schooling, having thought about June finals, and having completed a test the day before the writing session, he felt that he knew what he was going to say and that it was an easy topic to write about. He planned his composition by writing down some main ideas about studying. Once he had five or six good ideas, he felt he was ready to write. Although he didn't know exactly what to write, the general ideas were sorted out and clear in his mind and the words came easily. As he went along, new ideas came to mind. James stopped writing when he had said "all I had to say". During the drafting, James reread up to where he was and made any changes "straight away". He made spelling changes and reworded a sentence. James left out some sentences as he wrote his final draft. Nothing surprised him as he wrote. He felt the ideas "related to each other". James found the composition easy to write because he knew what he wanted to say. James felt that he "wrote quite well".

When Kathy completed Assignment B, she felt a little nervous and under pressure with the time limit, but the table, quiet atmosphere and pen were natural and comfortable. She noted that there were not the familiar objects of home around her. Kathy initially felt that she couldn't write about anything but finally chose "how a good teacher teaches..." because "I see the topic in my classes everyday". (Kathy was concerned that everyone's opinion on this topic is different.) Kathy thought about different points she could discuss about the topic and the order she could put these in. She thought about writing to her best friend (because she was easy to talk to) and about what could go in each paragraph (including her own opinion).

Kathy "just started right in..." writing. She started with "I think a good teacher...starts a class" because this is where a teacher starts. She tried to get all her ideas down quickly so she wouldn't forget. The words flowed naturally and she didn't find it overly difficult to write the composition. It came out as if she were speaking. Kathy ended her composition when she felt she had completed the "chronological order". She felt that she had stuck closely to her original plan. She revised her rough draft by making changes in the word order and punctuation as well as grammatical changes. She substituted certain words for others because the substitutes sounded better and she did not want to "overuse" words. Kathy then reread the entire composition. She was satisfied with the assignment and her completion of the writing within the time limit. She was surprised to discover that she knew what she wanted to say and that the "words flowed naturally". She liked the idea she had included about the teacher establishing a friendly atmosphere.

Summary. Both James and Kathy felt comfortable writing Assignment B--the table, chair and quiet atmosphere were appropriate for them. Both wrote about topics which were very familiar: Assignment A - "My Elementary Years" and a sea cadet experience; Assignment B - "How to Study for Final Examinations" and "How a Good Teacher Teaches". Although James spent time jotting down ideas when writing Assignment B, both students found that the ideas for their compositions sorted themselves out as they wrote and resulted in a natural, logical sequence. These latter two aspects of their writing appeared specific to the AS category. Again, like the other students, both students were satisfied with their two compositions. Kathy was more concerned with her "audience" than James.

Abstract-Random (AR): Tracy and Fiona. *Assignment A: Personal autobiographical account in reflexive mode*. When Tracy completed Assignment A, he thought about it all week. On Friday, something important in his life happened and he decided to write about it--a break-up with his girl friend just before he had to write a test. He organized the ideas in his head and then began writing. He found it easy to begin his composition because he was writing about something that had happened to him. Tracy wrote a rough draft and then decided that the "sentences weren't altogether" and that he had written "too much about the test". He then changed these ideas as he wrote his final draft. Although he felt that he could have "written more", he "didn't want to go deeper" into the break-up. "I said the main points. Tracy was satisfied with the composition and thought he had done "a pretty good job" and that the paper was "interesting". He saw his sentence structure as a possible weakness and wasn't certain that he would get a good mark from an English teacher.

When Fiona completed Assignment A, she thought about the topics given for "about" an hour. She then made a point outline and began to write the composition. Beginning the composition was the hardest part. She wanted to make it interesting. As a result, it took her fifteen minutes before she put down the first sentence. Writing about her bedroom, Fiona made only one draft (as she usually does) and it was the final copy. Rereading produced no changes. She saw the ending, her "leaving the room", as a natural place to close her composition and felt that she had captured everything she wanted to--"said all I wanted to say".

Fiona thought that her composition was interesting and noted that it was "all from personal opinion". She pointed out that a teacher may see it as being too short but she was satisfied. "I enjoyed writing about it".

Assignment B: Explanatory essay in extensive mode. Tracy was a "little nervous" before he began writing Assignment B. He was thinking of the time and his badminton practice after the session. He felt comfortable, nevertheless, in the setting and his position at the table felt natural. He chose "how to play badminton" as his topic for the composition because he thought that he "knew the subject best". Tracy thought that the topic was "a good one" and he felt that he had "lots to write". He thought of himself as a "teacher talking to students who were just playing around and needed to be given some basics". He then thought about the basics which he had been taught and had found useful. It didn't take him long to start writing and the "ideas just came". Tracy wrote out what he thought were the basic skills, read over his draft, changed a few ideas (e.g. "touch your opponents") and crossed out others (e.g. "return of service is not really a basic"), then rewrote his composition. Tracy felt that he could have written more but he didn't have time and it would have taken too long to discuss the other ideas he might have included. He found that the composition was easy to begin because he knew what he was going to say and it was smooth until he reached the point where he discussed the "basic shots". Tracy had to stop and think a while about "the serve" because he was not certain how it actually was executed.

Fiona had a cold when she wrote Assignment B. She was not comfortable in the hard chair and found the room cool. She was "not sure what to expect" and "didn't care for any of the topics". However, Fiona said that she was "feeling better" that day and took the stance that one topic, "how to win friends", was important because "you have to take it into consideration when you do anything (e.g. a job)". She then wrote an outline of the main points she was going to make and began to write her composition. She found the beginning hardest because she wanted to make it interesting to her reader (i.e. the researcher). She decided to start with a discussion of "speech patterns". Fiona stuck to her original plans and wrote the rest of her composition. She ended when she felt that she had said all she wanted and when she was "bored with the topic". Fiona was surprised that she talked about her own feelings--"needing a friend to help a person out"--in the composition. She reread each paragraph as it was written and then reread the entire composition after she had finished writing it. Although she said "I know that's not the right way", Fiona did not make any major changes other than crossing out a repeated phrase.

Fiona felt that the composition flowed well and that she had said what she wanted to say but she thought that she hadn't done "too good a job" and was "not really happy with it". She felt that she did not have much time to think about the topic and would have done a better job if she could have written about something she wanted to write.

Summary. Specific to their AR style category, both Tracy and

Fiona were concerned that their compositions be interesting to the reader. They both selected topics which they thought they knew something about--a break-up with a girl friend and a comment on the significance of a bedroom; playing badminton and winning friends. Tracy thought about his topics and then wrote a rough draft and then a final draft for each assignment; Fiona wrote a "point" outline and then one draft for each assignment. Both stopped writing when they saw a "natural" stopping point. Even though Fiona had a cold, didn't like the topics for the second assignment, and was not comfortable when she wrote Assignment A, both Fiona and Tracy were satisfied with the compositions they wrote.

Concrete-Random (CR): Arthur and Karen. Assignment A: Personal autobiographical account in reflexive mode. When Arthur completed Assignment A, he tried to find a topic which would result in two pages of writing and allow him to express himself. Centered about "an emotion", his feelings about the significance of a trip to the Rocky Mountains, what to write about in his composition "just came" to Arthur. He did not use an outline or organize in his head but wrote until the ideas were "just not coming". He found only the introduction difficult because he "didn't want to say too much in the first paragraph". He reread his draft, deleted a couple of sentences and changed some words and phrases in an attempt to write "better English".

Writing about the significance of the Rocky Mountains, Arthur felt that his composition's strength lay in the fact that it was his "own composition": "It was almost my life". He felt that the subject was, however, too broad and saw the fact that it "deals only with myself" as a possible weakness. Even though Arthur felt that he had worked hard on the assignment, he would not hand it in to an English teacher because it was "too colloquial".

When Karen completed Assignment A, she thought about what topic she would choose, read the assignment "over 15-20 times", and made five different starts on five different topics. She finally chose to write about an incident from a recent exchange tour in Germany and the feelings she had about the experience. She had never written on this before and thought that it might be interesting to see what would happen. Organizing in her head, she first decided how to end the composition. Karen said that she always considers this first. She usually tries to write something to think about or surprise the reader. After that she starts writing and thoughts just come. In this composition, she worked towards the last lines in approximately fifteen minutes and was satisfied with the composition that resulted. She felt that she had "captured everything" (including her feelings) that she wanted to capture. She revised the rough copy by changing a few words and the last sentence. Karen then wrote the final copy. Karen was pleased with the strong description and although "some sentences were too simple", she felt a teacher would like her composition.

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Assignment B: Explanatory essay in extensive mode. When given Assignment B, Arthur felt pressured by the time limit, concerned about writing on a given topic, and worried about his spelling. He also noted that he usually did not write at a desk (but on a soft, warm floor) and usually he had music playing in the background. After reviewing the topics given and rejecting each for various reasons (e.g. sports--too lengthy; technology--didn't have enough knowledge), Arthur settled on the topic of "winning friends". It was the only topic he "could relate to without going into too much detail" and he had "read many other compositions" on this topic. He thought about the headings for the composition--"the most important aspects of topic"--then of a couple of "examples or justifications" for each aspect. It was easy to begin writing because he had something in mind to say but he found it "hard to elaborate on". After writing his first draft, he decided that the order which he wanted wasn't there, so he changed his organization. He also "added new words or changed ideas of some sentences". He was not certain of a couple of spellings. He was "relieved" when the composition was done but "proud" that he could do it. He enjoyed thinking of an original title.

Arthur noted that he didn't realize that he could write two pages on the subject and was pleased with the smoothness of the summary. He was surprised to discover the idea of a "true relationship involves two people".

Karen felt pleased with the composition she produced for Assignment B because she knew what she was writing about. She was, however, uncomfortable writing it because she usually writes at home in a closed room without anyone watching her. She took some time deciding which topic to write about but once she had thought about "how she studied" and realized she had to study for upcoming examinations, she found the assignment easy and straight forward. Karen planned which ideas she might include, decided on which ideas were more important, and then planned the beginning and ending of each paragraph. Thinking about helping people who don't have a good study method, the words for her composition came easily as she started to write. Karen's beginning discussed the "dreaded task" (a title which pleased her) and she felt good about this because it was truthful. She left out an idea she had about lighting because she felt it wouldn't apply to all readers and she was surprised by the comments she made on knowing the notes which a student makes and then being able to look forward to examinations. Karen ended her composition when she felt that she had included all the important information and had a good ending sentence for her last paragraph and, therefore, for her essay. She reread the composition often and checked for "spelling, grammar, and awkward sentences". She made changes to whole sentences, added information to a sentence, and removed "needless repetition" (i.e. she felt she used "room" and "say" too often).

Although Karen "felt relieved" that the composition was finished, she felt that she had done a reasonable job and that her essay was "well composed".

Summary. Both Arthur and Karen felt comfortable in the setting where they wrote Assignment B. Both chose topics they felt they knew something about and could express their "feelings" in a "truthful" manner. The latter trait and the delight they both took in the titles they created for Assignment B--"A Friend Indeed" and "The Dreaded Task That Must Be Done"--were unique to CR students. Once Arthur and Karen had the idea in their head, they found it easy to write their compositions. Both felt "relieved" after they had completed their two drafts but were also pleased that they had done a "reasonable" job.

No Dominance (ND): Richard and Kathleen. Assignment A: Personal autobiographical account in reflexive mode. In completing Assignment A, Richard thought about an incident which involved a serious vehicle accident and planned it out in his mind. This took him about half an hour. Because he had gone through the composition before in his mind, Richard found it easy to begin and wrote down all that he had thought about it. He reread, correcting a few words and inserting a few words. He could have written "a bit more" because he could not "actually explain" and "capture everything" about the accident. He was very pleased with the composition, however, because he had "always wanted to put it (i.e. the accident) down but had never done so"--"I'll never forget it". Richard saw no weaknesses in the composition.

Before Kathleen completed Assignment A, she "thought about the topic for a whole class period in English". Sitting at home, she "got a thought, grabbed paper and began writing" about her grandmother's death. She thought it through in her mind. She found it difficult to begin writing her composition because she didn't know how to start or if the words would come. She decided that she had to tell what happened before the "traumatic experience" in order to give the reader an idea of the "closeness" between her and her grandmother. Kathleen made an outline. In thirty minutes she had completed her draft, reread it, and changed the words and sentences that did not "sound right". She was pleased that she had "captured everything" and "explained it". She was satisfied that she had expressed her feelings. Her mother read the composition and "almost started to cry...." Kathleen concluded that she "knew what she was going to say" and that it was "meaningful" to her.

Assignment B: Explanatory essay in extensive mode. Richard was nervous when he began writing Assignment B. Although the table and the position he was sitting in were natural and comfortable, he found the room cool and noted that he usually writes alone. After reading the assignment over, he felt that "these aren't the right topics for me"("I don't know how to ski," "I haven't had a good teacher" but "I have to choose one"). Because Richard had to study for examinations soon and because he had "a friend who had trouble" studying, he decided to try to explain how to study for examinations. Richard began by making a mental plan in his head. He began with "The way I study...." because that was "the way I usually begin". Because he had "studied for many finals before," he knew what words to write. The writing was smooth until the end. He felt that he had said "everything I had to say" but had to think of a conclusion. Richard then reread his draft, scratching out unimportant words, adding new words, and removing "things" he felt were not necessary. He then "reread the whole piece". Richard was "glad to be finished" but "felt good after". His writing resulted in no surprises or discoveries. "It was the same procedure I use all the time".

Kathleen was uncomfortable writing Assignment B because she "didn't feel like writing anything", the "topics were not appealing", and the room was "rather warm" and "quiet". She found the position at the table similar to her writing position at home but felt under pressure by the time limit. Although it took Kathleen a "couple of tries" before she could write on studying for exams and express what she wanted, she finally began her composition. Thinking of a "person coming out of elementary school" who wouldn't know how to study for final examinations, she tried to visualize in her mind how much she would put down on paper and what she could say. Although Kathleen said she never outlines in her mind, she did so with this assignment and then began writing down what she was thinking. She planned a comparison between studying for social studies and biology which require more memorizing and studying for chemistry, physics, algebra and geometry-trigonometry which involve calculations. Sticking "fairly closely" to her original plan, she wrote her rough draft. After she had written a section, she reread it to keep the ideas fresh in her mind and to avoid repetition. Kathleen ended when she felt she was running out of ideas--"things to say". ("I didn't want to become wordy and repetitious.") Kathleen reread the composition two or three times more to make certain that it "sounded o.k." and to "check her spelling, punctuation, etc.". Nothing surprised her in her composition. She felt that the ideas were "basic knowledge that everyone should know". She was satisfied with her composition.

Summary. As ND students, Richard and Kathleen both chose incidents for Assignment A which were very close to them, "traumatic", and vivid in their minds: a vehicle accident involving friends and a grandmother's death. Although Richard felt that he did not "capture" and "explain" everything, Kathleen felt she had. Richard found it easy to begin writing; Kathleen found it difficult. Both were uncomfortable writing Assignment B. Both chose the same topic, studying for final examinations, and thought of a specific audience to write for. They concluded when they felt they had said everything they wanted to say.. Richard and Kathleen reread and made changes to ideas and to the mechanics of their papers. Both were satisfied with the results but not excited about the task they had completed.

Summary of Students' Own Accounts of Writing The Compositions For This Study. All students confirmed their preference for familiar, personal topics which they knew something about and all students expressed satisfaction with what they had written for both assignments. Only students, however, with a CS and AS dominant profile found the setting and time limitations for writing Assignment B comfortable. More important, students with different styles were concerned with different aspects of the composing process. Ron and Laurie (CS) both thought about organization and were concerned with brevity. James and Kathy (AS) both noted that the ideas sorted themselves out as they wrote and they were pleased with the natural, logical sequence. Both Tracy and Fiona (AR) were concerned that their compositions should be interesting to the reader while Arther and Karen (CR) were concerned that they could express their "feelings" in a "truthful manner" and took delight in their titles. Finally, both Richard and Kathleen (ND) noted that they were pleased to be able to write about an incident which was very close to them and at the same time "traumatic".

Observations of Students' Composing Processes

While writing Assignment B, an explanatory essay in the extensive mode with a set time limit of one hour, the students were observed and their behaviors were noted by the researcher using Pianko's "Outline of Observable Behavior During Composing" (1977) as a guide. Simultaneously, a videotape recording was made of the session. Tables 10 through 12 summarize the composing behaviors observed by the researcher and confirmed by the videotape recording. The overt behaviors of the students observed by the researcher are listed in order of time spent. During the actual writing process, for example, pauses were made by the students to reflect, reread the text, cross-out, add, substitute, reorder, and make changes to mechanical aspects of the composition including spelling and punctuation. In addition, other behaviors such as glancing at a clock and twirling a pen were observed. With the help of a stop watch and the "Outline of Observable Behavior During Composing" (Pianko, 1977), notes were made by the researcher. These notes were then checked against the videotape which was made of the student writing, transposed into summary charts which identified the number of times each behavior was observed, and then summarized in Tables 10, 11, and 12.

Table 10

Observed Prewriting Behaviors
Employed by the Ten Students

Student	CS	AS	AR	CR	ND
Male:	Ron	James	Tracy	Arthur	Richard
	Read Assignment Reflection	Read Assignment Reread Assignment	Read Assignment	Read Assignment	Read Assignment
Time:	2:00	0:51	0:55	0:44	1:05
Female:	Laurie	Kathy	Fiona	Karen	Kathleen
	Read Assignment Made an outline	Read Assignment Reflection	Read Assignment Made and reorganized an outline Reflection	Read Assignment	Read Assignment
Time:	1:15	2:12	6:40	1:06	0:56

Table 11

Observed Drafting Behaviors Employed By the Ten Students

	CS	AS	AR	CR	ND
	Ron	James	Tracy	Arthur	Richard
Male	Writing Reflection Reread text Cross-out (delete) Substitutions Other behaviors a) twirl pen b) clear throat c) scratch shoulder	Writing Reread text Cross-out (delete) Substitutions Insertions Other behaviors a) glanced at researcher b) sigh c) gaze at blackboard	Writing Reread text Reflection Insertions Cross-out (delete) Substitutions Reread assignment Other behaviors a) stretch leg b) scratch neck, arm, eyebrow c) check clock d) draw diagram e) question re spelling of "racquet"	Writing Reread text Reflection Cross-out (delete) Substitutions Additions Re-order Other behaviors a) resting head on palm b) tap pencil c) square off area on paper d) check time	Writing Reread text Reflection Cross-out (delete) Substitutions Other behaviors a) straighten glasses b) checked watch c) scribbled to get pen flowing
Time	18:19	21:55	33:23	31:17	22:13
	Laurie	Kathy	Fiona	Karen	Kathleen
Female	Draft #1: Writing Reread text Cross-out (delete) Draft #2: Writing Reread text Reflection Reread assignment Substitutions Additions Draft #3: Substitutions Reread text Additions Read assignment Cross-out (delete) Change sentence structure Other behaviors a) changed writing instrument b) erase c) scratch neck d) bite tongue e) clear throat	Writing Reflection Reread text Cross-out (delete) Substitutions Insertions Other behaviors a) head down on arm b) tapping fingers on desk c) vocalizations d) question of researcher ("What I think?")	Writing Reread text Reflection Check outline Cross-out (delete) Other behaviors a) rest head on palm of hand b) scratch neck c) sniffle	Writing Reread text Reflection Substitutions Cross-out (delete) Additions Reread assignment Other behaviors a) rest head on palm b) check time c) use pen as a guide to follow in rereading d) pick edge of paper	Writing Reread assignment Reread text Reflection Cross-out (delete) Substitutions Additions Spelling changes Usage change Other behaviors a) flip hair out of way b) writing on every second line
Time	41:46	30:52	26:32	27:30	28:40

Table 12

Observed Revision Behaviors
Employed by the Ten Students

	CS	AS	AR	CR	ND
Male	**Ron** Copying Reread text Reflection Minor revisions	**James** Copying Reread text Insertions Reflection Other behaviors: a) checked clock b) cleared throat	**Tracy** Copying Reread text Cross-out (delete)	**Arthur** Copying Reread text Make changes in rough copy Other behaviors: a) stretched	**Richard** Copying Reread text
Time	18:09	23:66	28:46	21:25	21:00
Female	**Laurie** Copying	**Kathy** Copying Reread text Other behaviors: a) flexed fingers	**Fiona** Reread text Cross-out (delete) Substitutions	**Karen** Copying Reread text Reflection Reread assignment Make changes in rough copy Other behaviors: a) flexed fingers b) picked edge of paper c) checked clock	**Kathleen** Copying Reread text Reflection Insertion on top of rough draft
Time	10:23	19:55	1:43	23:41	26:13

The frequency of occurrence of specific composing behaviors varied as much from one individual to the next as from one style to the next. Table 13 summarizes the specific behaviors in addition to the actual writing observed by the researcher during the drafting phase of Assignment B--writing an explanatory essay in the extensive mode. Table 14 indicates that there were not consistent patterns within each cognitive style category nor were there consistent patterns when the topics chosen, the writing instrument(s) selected, or the paper used were examined during and after the completion of Assignment B.

Quality of the Compositions

Diederich's "Analytic Scale for Assessing Compositions" (1974) and Wilkinson, Barnsely, Hanna and Swan's "Models for the Analysis of Writing" (1981) were used by the researcher to evaluate the final drafts submitted by the ten students for Assignment A (a personal autobiographical narrative) and Assignment B (an explanatory essay) as well as the four writing tasks originally assigned and marked by the classroom teachers.

Scoring Using Diederich's Analytic Scale

Concrete-Sequential (CS) Writers: Ron and Laurie. In Assignment A, Ron elaborated, showed his self-awareness and reflective ability but did not transform his recollection of a fight at a dance into a total imaginative unity. Laurie showed a self-awareness and some reflective-ability in her composition about how she idolized her older sisters but failed to adequately develop the events or assist the reader in determining their significance. Her composition was devoid of detail and thus the experience she was trying to communicate was unrealized.

Table 13

Frequency of Occurrence of Specific Drafting Behaviors
In Addition to Actual Writing Behaviors Employed
By the Ten Students While Writing
An Explanatory Essay

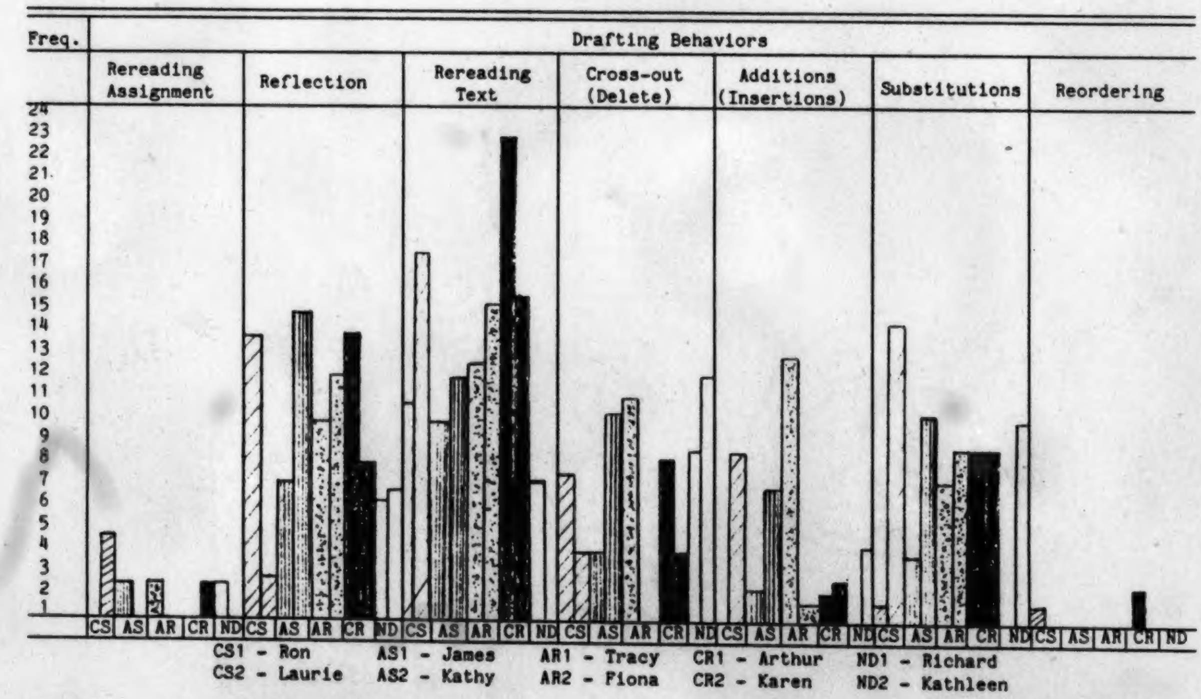

Table 14

Topics, Writing Instruments and Paper Selected by the Ten Students For Assignment B - An Explanatory Essay

	CS	AS	AR	CR	ND
Male	Ron	James	Tracy	Arthur	Richard
Topic:	How to study for final examinations	How to study for final examinations	How to play badminton	Winning friends	How to study for final examinations
Writing Instrument:	ball point pen	felt-tipped pen	ball point pen	pencil then felt-tipped pen	ball point pen
Paper Selected:	white lined paper	white lined paper	white lined paper	white lined paper	white lined paper
Total Writing Time:	38:28	46:52	63:04	53:26	44:18
Female	Laurie	Kathy	Fiona	Karen	Kathleen
Topic:	Winning friends/ How good teachers teach	How a good teacher teaches	How to win friends	How to study for final examinations	How to study for final examinations
Writing Instrument:	pencil and felt-tipped pen	ball point pen	felt-tipped pen	ball point pen	ball point pen
Paper Selected:	yellow lined (drafts) white lined (final)	white lined paper	white lined paper	white lined paper	white lined paper
Total Writing Time:	53:24	52:59	34:55	52:07	55:49

Both students made use of "adequate" language skills--longer complex sentences, some rearrangement of sentence units to stress meaning, an adequate vocabulary, and an appropriate organization.

For Assignment B both Ron and Laurie wrote a coherent account of a familiar topic, writing examinations and how a good teacher teaches, respectively. They both showed an awareness of the underlying principles of composition organization, but did not always support their statements with sufficient detail. Again, the mechanical aspects of their compositions were adequate.

Teacher-assigned tasks 1-4 revealed patterns similar to Assignments A and B. Ron used a standard composition approach while Laurie did not pay careful attention to detail. Ron handled the "How to..." and personal experience tasks best and was weakest in his composition responding to visual stimuli. Laurie, on the other hand, wrote her best composition in response to the visual stimuli and her weakest composition in her personal account.

As Table 15 reveals, Ron's writing appears, based on the scores derived by the researcher using Diederich's "Scale for Assessing Compositions", to be in the average "B" range, while Laurie's writing appears to be in the low "C" range.

Abstract-Sequential (AS) Writers: James and Kathy. In Assignment A, James explained his feelings and the events surrounding his elementary school experiences. He appears to have made several attempts to heighten the narrative but did not fully transform the experience into a total imaginative piece. Kathy appears to have attempted to explain her feelings about a particular incident on a ship. Although her

Table 15

Assessment of Ron and Laurie's (CS) Six Compositions Using Diederich's Scale for Assessing Compositions

Writing Task	Student	Ideas	Organization	Wording	Flavor	Usage	Punctuation	Spelling	Handwriting	TOTAL	Percentage
Task A: Personal account of an activity, reflection, observation, reaction, or memory	Ron	8	7	3	4	4	4	4	4	38/50	76
	Laurie	4	4	2	3	3	3	4	4	27/50	54
Task B: Explanatory essay on a given topic	Ron	8	6	3	4	4	4	4	4	37/50	74
	Laurie	6	6	3	3	4	4	4	4	34/50	68
Task 1: Teacher-assigned autobiographical narrative	Ron	8	8	4	4	4	4	3	4	39/50	78
	Laurie	6	6	3	3	3	4	4	3	32/50	64
Task 2: Teacher-assigned account of a process (How to...)	Ron	8	8	4	4	4	4	3	4	39/50	78
	Laurie	6	6	3	3	3	4	4	3	32/50	64
Task 3: Teacher-assigned fictional story based on a picture	Ron	6	7	3	3	4	4	4	3	34/50	68
	Laurie	7	7	3	4	3	4	4	3	35/50	70
Task 4: Teacher-assigned persuasive essay	Ron	7	6	3	4	4	4	4	3	35/50	70
	Laurie	6	6	3	3	4	4	4	3	33/50	66

incident was more focused than James' composition and was coherent, she did not manage to communicate the experience in vivid terms to the reader. Both James and Kathy employed adequate language skills.

For Assignment B, both James and Kathy wrote coherent explanations of their topic. Although they both wrote clearly organized explanations, there was not, however, a confident exemplification of each point. Kathy showed a stronger control over her organization than James. Again, the language skills were adequate.

Teacher-assigned writing tasks 1-4 showed a tendency on James' part to give his impressions and to juxtapose these with one another. His writing, however, was not always cohesive. Kathy showed an interest in the simple everyday things and made attempts to interpret their significance.

As Table 16 reveals, Kathy's writing score was in the B+ range and James' writing score was in the C+ range when the researcher used the Diederich "Scale for Assessing Compositions". The results on Diederich's Scale also indicated that James handled the personal narrative best while Kathy was more comfortable with all the tasks.

Abstract-Random (AR) Writers: Tracy and Fiona. In Assignment A, Tracy shared his frustrations over a break-up with a girl friend. His composition was a coherent story with some originality of expression (e.g. "My tonsils were swollen up like balloons, and my ego had shrunk like a deflated balloon."). Although it was clearly a story demonstrating personal involvement, it did not result in a totally imaginative narrative. Fiona personified her bedroom and in "tribute", thanked it for being so understanding as she grew up and

Table 16

Assessment of James and Kathy's (AS) Six Compositions Using Diederich's Scale for Assessing Compositions

Writing Task	Student	Ideas	Organization	Wording	Flavor	Usage	Punctuation	Spelling	Handwriting	TOTAL	Percentage
Task A: Personal account of an activity, reflection, observation, reaction, or memory	James	8	7	3	4	4	4	4	3	37	74
	Kathy	8	6	3	4	4	4	4	4	37	74
Task B: Explanatory essay on a given topic	James	7	6	3	3	3	4	4	3	33	66
	Kathy	8	8	3	4	4	4	4	4	39	78
Task 1: Teacher-assigned autobiographical narrative	James	8	7	3	4	4	4	4	3	37	74
	Kathy	8	6	3	4	4	4	4	4	37	74
Task 2: Teacher-assigned account of a process (How to...)	James	7	6	3	3	4	4	4	3	34	68
	Kathy	8	7	3	4	4	4	4	4	38	76
Task 3: Teacher-assigned fictional story based on a picture	James	6	6	3	3	4	4	4	3	33	66
	Kathy	9	8	4	4	4	4	4	4	41	82
Task 4: Teacher-assigned persuasive essay	James	7	6	3	3	3	4	4	3	33	66
	Kathy	8	7	4	4	4	4	4	4	39	78

went through all her stages and phases. Although the vocabulary was not as original as it perhaps could have been, she succeeded in presenting a coherent and original composition.

In Assignment B, Tracy appeared to be at home with his subject matter--how to play badminton--and confidently provided an adequate explanation of the game. Fiona did not appear to be as comfortable with her topic--how to win friends and influence people--but succeeded in writing a basic essay which communicated her thoughts (e.g. "a smile is always a good way to show you are a happy and outgoing person....").

Teacher-assigned and marked writing tasks 1-4 showed that Tracy was more likely to treat emotions in an understatement while Fiona was more open about her personal feelings and values. Tracy appeared to be very pragmatic in his approach to life while Fiona appeared more sensitive to mood and nuance.

According to the scores derived by the researcher using Diederich's "Scale for Assessing Compositions" (Table 17), Tracy and Fiona's compositions appear to be in the B^- range. The results on Diederich's Scale indicate both Tracy and Fiona found the argumentative assignment most difficult.

Concrete-Random (CR) Writers: Arthur and Karen. In Assignment A, Arthur attempted to share his feelings towards the Rocky Mountains. Although he showed in his writing self-awareness and a reflexive ability, his elaborations and choice of details did not transfer the composition into a total original and mature composition. Karen's composition was similar to Arthur's in that she attempted to share the

Table 17

Assessment of Tracy and Fiona's (AR) Six Compositions Using Diederich's Scale for Assessing Compositions

Writing Task	Student	Ideas	Organization	Wording	Flavor	Usage	Punctuation	Spelling	Handwriting	TOTAL	Percentage
Task A: Personal account of an activity, reflection, observation, reaction, or memory	Tracy	8	7	3	4	3	4	4	3	36	72
	Fiona	8	8	3	4	3	4	4	4	38	76
Task B: Explanatory essay on a given topic	Tracy	8	8	4	4	4	4	4	3	39	78
	Fiona	6	6	3	4	4	4	4	4	34	68
Task 1: Teacher-assigned autobiographical narrative	Tracy	8	8	4	4	3	4	4	3	38	76
	Fiona	6	6	3	3	3	4	4	4	33	66
Task 2: Teacher-assigned account of a process (How to...)	Tracy	8	8	3	4	3	4	4	3	37	74
	Fiona	7	6	3	3	4	4	4	4	35	70
Task 3: Teacher-assigned fictional story based on a picture	Tracy	8	6	3	4	4	3	4	3	35	70
	Fiona	7	7	3	4	3	4	4	4	36	72
Task 4: Teacher-assigned persuasive essay	Tracy	7	6	3	4	3	4	4	3	34	68
	Fiona	6	6	3	3	3	4	4	4	33	66

experience of being alone in a foreign country. At times, Karen showed a mature self-awareness and reflexive ability but at other times she was unable to transform the experience into a mature and original story (e.g. "In those words I found solace....now. I could go on living as an exchange student in Germany....").

In Assignment B, Arthur wrote a well structured essay about winning friends but failed to make it "ring true" for the reader. Although he expressed several lofty sentiments (e.g. "one must be able to live with oneself"), the sentiments did not always come off as believable. Karen, on the other hand, wrote a straightforward essay on how to study for final examinations. The composition was coherent and clearly organized.

According to the scores derived by the researcher using the Diederich "Scale for Assessing Compositions" (Table 18), both Arthur and Karen's compositions appear to be in the average to above average B range. On the four teacher-assigned writing tasks, Arthur and Karen handled the autobiographical narrative and fictional narrative tasks well and showed signs of originality and maturity. Both students did not do as well on the explanatory assignment while Karen handled the argumentative assignment with more ease than Arthur--her writing was rational and not centered on only one idea.

No Dominance (ND) Writers: Richard and Kathleen. In Assignment A, both Richard and Kathleen chose to describe incidents which were very vivid and traumatic for them. Richard explained what happened one day when he came upon the scene of a bad accident. Although he told the story in a coherent and, at times, detailed manner, the sum of the

Table 18

Assessment of Arthur and Karen's (CR) Six Compositions
Using Diederich's Scale for Assessing Compositions

Writing Task	Student	Ideas	Organization	Wording	Flavor	Usage	Punctuation	Spelling	Handwriting	TOTAL	Percentage
Task A: Personal account of an activity, reflection, observation, reaction, or memory	Arthur	8	7	3	3	4	4	4	4	37	74
	Karen	7	8	3	4	4	4	4	4	38	76
Task B: Explanatory essay on a given topic	Arthur	8	6	4	3	4	4	4	4	37	74
	Karen	8	8	3	4	4	4	4	4	39	78
Task 1: Teacher-assigned autobiographical narrative	Arthur	8	8	4	4	4	4	4	4	40	80
	Karen	8	8	4	4	4	4	4	4	40	80
Task 2: Teacher-assigned account of a process (How to...)	Arthur	8	6	3	3	4	4	4	4	36	72
	Karen	8	6	4	3	4	4	4	4	37	74
Task 3: Teacher-assigned fictional story based on a picture	Arthur	8	8	4	4	4	4	4	4	40	80
	Karen	8	8	3	4	4	4	4	4	39	78
Task 4: Teacher-assigned persuasive essay	Arthur	8	6	3	3	4	4	4	4	36	72
	Karen	8	8	4	4	4	4	4	4	40	80

parts did not result in a totally satisfying whole. He was obviously moved by the incident but was unable to distance himself from it in order to transform the memory into an original and mature composition. Kathleen, on the other hand, wrote a very satisfying composition in which she described the death of her grandmother. In it she maturely explored her feelings and gave the reader the immediacy of the experience. This ability transformed her recollection into an imaginative composition.

For Assignment B, both Richard and Kathleen chose the topic "How to study for final exams". Richard wrote a straightforward account of how he personally studied. Kathleen, however, took a broader and more elaborate approach to the topic and compared and contrasted the different approaches she saw necessary for different subject areas.

According to the scores derived by the researcher using Diederich's "Scale for Assessing Compositions" (Table 19), Richard's compositions appear to be in the C^+ range while Kathleen's appear to be in the B range.

Summary of Scoring Using Diederich's Analytic Scale. Although it was initially assumed by the researcher that the scores received by students of a particular style category would be similar, this was not found to be the case. According to the scores assigned each student by the researcher using Diederich's "Scale for Assessing Compositions" (1974) there were differences in composition quality among style categories and between students within each category. With the exception of teacher-assigned tasks 3 and 4, Ron (CS) did consistently

Table 19

Assessment of Richard and Kathleen's (ND) Six Compositions Using Diederich's Scale for Assessing Compositions

Writing Task	Student	Ideas	Organization	Wording	Flavor	Usage	Punctuation	Spelling	Handwriting	TOTAL	Percentage
Task A: Personal account of an activity, reflection, observation, reaction, or memory	**Richard**	8	7	3	4	3	4	4	3	36	72
	Kathleen	8	8	3	4	3	4	3	4	37	74
Task B: Explanatory essay on a given topic	**Richard**	7	7	3	4	3	4	4	3	35	70
	Kathleen	8	8	3	4	4	4	4	4	39	78
Task 1: Teacher-assigned autobiographical narrative	**Richard**	8	7	3	4	3	4	3	3	35	70
	Kathleen	8	8	3	4	4	4	4	4	39	78
Task 2: Teacher-assigned account of a process (How to...)	**Richard**	6	6	3	3	4	4	3	3	32	64
	Kathleen	7	6	3	4	4	4	3	4	35	70
Task 3: Teacher-assigned fictional story based on a picture	**Richard**	7	6	3	4	3	4	3	3	33	66
	Kathleen	7	6	3	4	3	4	4	4	35	70
Task 4: Teacher-assigned persuasive essay	**Richard**	7	6	3	4	3	4	3	3	33	66
	Kathleen	8	6	3	4	4	4	4	4	37	74

better than Laurie (CS). With the exception of Assignment A and teacher-assigned task #1 (both autobiographical narratives), Kathy (AS) did better than James (AS). Other than Assignment A and teacher-assigned task #3 (response to visual stimuli), Tracy (AR) achieved better marks than Fiona (AR). With the exception of teacher-assigned task #4, Arthur (CR) and Karen (CR) appeared to achieve similar scores on their compositions and were assigned higher scores over the other categories for their compositions. Kathleen (ND) consistently received higher scores than Richard (ND). Table 20 summarizes the writing scores for each student, male (M) and female (F), across the six writing tasks.

In addition, inspection of Table 21 shows a wide discrepancy between the writing scores assigned by the researcher using Diederich's "Scale for Assessing Compositions" and those scores assigned by the teacher. In comparing the scores derived using Diederich's (1974) scale as a guide with the teacher-assigned scores, it appeared to the researcher that the teacher-assigned scores gave more importance to the mechanics of writing--usage, punctuation, spelling, and handwriting--than to the ideas, their organization and the style and flavor of the writing. Comparisons of the various compositions also revealed an unevenness in the grading and measurements made by the teachers. Criteria used by the teacher did not always appear consistent from one student's composition to the next.

Table 20

Summary of Students' Writing Scores Across Six Tasks

Writing Assignment	Student	CS	AS	AR	CR	ND	Mean
A	M	76	74	72	74	72	73.6
	F	54	74	76	76	74	70.8
B	M	74	66	78	74	70	72.4
	F	68	78	68	78	78	74.0
#1	M	78	74	76	80	70	75.6
	F	64	74	68	80	78	72.8
#2	M	78	68	74	72	64	71.2
	F	64	76	70	74	70	70.8
#3	M	68	66	70	80	66	70.0
	F	70	82	72	78	70	74.4
#4	M	70	66	68	72	66	68.4
	F	66	78	66	80	74	72.8
Mean		69.2	73	71.5	76.5	71	72

Table 21

A Comparison of Researcher-assigned Scores
and Teacher-assigned Scores
Across Four Writing Tasks

Writing Assignment	Student	CS		AS		AR		CR		ND		Mean	
		R	T	R	T	R	T	R	T	R	T	R	T
#1: Autobiographical Narrative	M F	78 64	92 100	74 74	80 80	76 68	65 88	80 80	90 75	70 78	70 92	75.6 72.8	79.4 87.0
#2: Account of a Process (How to...)	M F	78 64	80 80	68 76	80 75	74 70	70 80	72 74	100 80	64 70	20 71	71.2 70.8	70.0 77.2
#3: Fictional Story Based on a Picture	M F	68 70	84 50	66 82	0 90	70 72	65 80	80 78	100 70	66 70	52 92	70.0 74.4	60.2 76.4
#4: Persuasive Essay	M F	70 66	96 70	66 78	76 80	68 66	70 76	72 80	65 80	66 74	30 92	68.4 72.8	67.4 79.6
Mean		69.8	81.5	73.0	70.1	70.5	74.3	77.0	82.5	69.8	64.9	72.0	74.7

R = researcher-assigned scores
T = teacher-assigned scores

Scoring Using Wilkinson et al.'s Models

Wilkinson, Barnley, Hanna, and Swan's "Models for the Analysis of Writing" (1981) (See Appendix G) were used to determine the cognitive, affective, moral, and stylistic stages of development of each student as well as the overall effectiveness of the compositions. The cognitive model examines the overall detail of the composition to determine if the writer is describing by recording simple facts or statements (C1.1-C1.5), interpreting by explaining, inferring or deducing (C2.1-C2.3), generalizing by summarizing, concluding, or classifying (C3.1-C3.6), or speculating by using adequate hypotheses, arguments, and conclusions (C4.1-C4.6). The affective model attempts to determine if the writer is becoming aware of self (his own motives, context, image) (A1.1-A1.5), of others (their motives, context, and persona) (A2.1-A2.6), of a reader (who is catered to) (A3.1-A3.3), of an environment (physical or social surrounds) (A4.1-A4.4), or of "reality" (i.e. coming to terms with the human condition) (A5.1-A5.5). The moral model attempts to determine the writer's attitudes towards self, others and events on a seven point spectrum: in terms of physical characteristics or results (M1), in terms of rewards and punishment (M2), in terms of social approval (M3), in terms of conventional norms or laws (M4), in terms of motives regardless of status (M5), in terms of abstract concepts (M6), or in terms of a personally developed value system (M7). The stylistic or linguistic model examines the writer's composition for syntax (simple, complex, best suited for purpose) (S1.1-S1.5), for verbal competency or lexis (general, unqualified uses become exact, chosen) (S2.2-S2.5), for organization (incoherent becomes more and more coherent) (S3.1-S3.6), for cohesion (separate items [e.g. sentences] become cohesive) (S4.1-S4.5), for awareness of the reader (a growing sense of reader's needs) (S5.1-S5.5), and for appropriateness (i.e. adapting style and register to the particular kinds of writing) (S6.1-S6.5). Finally the composition is scored according to its effectiveness--the writer's ability to respond appropriately to the demands of his subject and his readers. The actual models are included in Appendix G. Tables 22 through 26 show that the students' written compositions reveal different cognitive, affective, moral, and stylistic developmental levels on different tasks but that a pattern peculiar to a given cognitive style is not discernable. The students' writing ranges across several developmental levels.

Cognitively, all students were able to consistently report a complete chronological or spatial sequence and were capable of summarizing, concluding and reflecting when they were generalizing. All students were not, however, as capable in interpreting events through inferring and deducing nor were they all able to speculate through exploring, projecting, or theorizing.

Affectively, all students were capable of expressing their emotions in their compositions and showing some understanding of the source and complexity of these emotions. They were able to interpret aspects of others' character and behavior but did not often attempt a personal or extended context nor choose environmental items to achieve an effect. Although they catered to the reader it was not always specifically and consciously done. Reality was often interpreted

Table 22

Laurie and Ron's (CS) Cognitive, Affective, Moral, and Linguistic Stages of Development Determined Using Wilkinson et al.'s Models for Analysis of Writing

Writing Task	Student	Cognitive				Affective					Moral	Language and Style						Overall Effect
		Descrip.	Interp.	Gen.	Spec.	Self	Others	Reader	Envir.	Reality	Moral	Syntax	Verb. Comp.	Organ.	Cohesion	Reader Awareness	Approp.	
Task A: Personal account of an activity, reflection, observation, reaction, or memory	R	1.5	2.3	3.5		1.5	2.4	3.3	4.3	5.4		1.3	2.4	3.5	4.3	5.4	6.3	7.5
	L	1.5	2.1	3.4		1.4	2.4	3.1	4.1	5.4		1.2	2.3	3.3	4.2	5.2	6.2	7.1
Task B: Explanatory essay on a given topic	R		2.1	3.6		1.5	2.5	3.3	4.1	5.4	M5	1.3	2.4	3.5	4.4	5.4	6.5	7.5
	L		2.1	3.4		1.5	2.4	3.2		5.4	M4	1.3	2.2	3.3	4.2	5.3	6.3	7.5
Task 1: Teacher-assigned autobiographical narrative	R		2.1	3.5		1.5	2.4	3.3	4.5	5.5	M4	1.3	2.5	3.6	4.3	5.5	6.5	7.6
	L	1.5		3.3		1.2	2.2	3.2	4.3	5.3	M3	1.3	2.2	3.4	4.4	5.3	6.3	7.3
Task 2: Teacher-assigned account of a process (How to...)	R		2.1	3.5		1.5	2.4	3.3	4.4	5.5	M2	1.3	2.5	3.6	4.3	5.5	6.5	7.6
	L	1.5	2.1	3.3		1.1	2.1	3.2	4.2	5.2	M3	1.2	2.2	3.3	4.2	5.3	6.3	7.5
Task 3: Teacher-assigned fictional story based on a picture	R	1.5	2.2	3.2		1.4	2.3	3.3	4.3	5.3	M3	1.3	2.4	3.4	4.2	5.4	6.4	7.4
	L	1.5	2.3	3.5		1.4	2.5	3.3	4.3	5.3	M4	1.3	2.2	3.4	4.2	5.3	6.6	7.4
Task 4: Teacher-assigned persuasive essay	R				4.5	1.5	2.4	3.3	4.3	5.4	M4	1.3	2.4	3.5	4.3	5.4	6.3	7.4
	L			3.4		1.5		3.2		5.4	M4	1.3	2.2	3.4	4.2	5.3	6.3	7.2

Note: Where there is a blank under any category, the researcher was unable to determine a level.

Table 23

James and Kathy's (AS) Cognitive, Affective, Moral, and Linguistic Stages of Development Determined Using Wilkinson et al.'s Models for Analysis of Writing

Writing Task	Student	Cognitive				Affective					Moral	Language and Style						
		Descrip.	Interp.	Gen.	Spec.	Self	Others	Reader	Envir.	Reality	Moral	Syntax	Verb. Comp.	Organ.	Cohesion	Reader Awareness	Approp.	Overall Effect
Task A: Personal account of an activity, reflection, observation, reaction, or memory	J	1.5		3.2		1.3	2.4	3.3	4.3	5.4	M4	1.3	2.3	3.4	4.2	5.3	6.3	7.4
	K	1.5	2.2			1.1	2.1	3.2	4.3	5.4	M4	1.3	2.3	3.4	4.2	5.3	6.3	7.3
Task B: Explanatory essay on a given topic	J		2.3	3.3		1.2	2.2	3.2		5.4	M4	1.3	2.3	3.4	4.3	5.3	6.3	7.5
	K		2.2	3.4		1.5	2.4	3.3	4.1	5.4	M4	1.3	2.4	3.5	4.2	5.3	6.3	7.5
Task 1: Teacher-assigned autobiographical narrative	J	1.5		3.3		1.4	2.4	3.3	4.3	5.3	M3	1.3	2.3	3.4	4.3	5.3	6.3	7.5
	K	1.5	2.2			1.5	2.2	3.2	4.3	5.4		1.3	2.2	3.3	4.2	5.3	6.3	7.5
Task 2: Teacher-assigned account of a process (How to...)	J		2.1				2.2	3.2	4.1	5.2		1.3	2.2	3.4	4.2	5.3	6.3	7.5
	K		2.2	3.4	4.5	1.5		3.3		5.4		1.3	2.2	3.5	4.2	5.4	6.4	7.5
Task 3: Teacher-assigned fictional story based on a picture	J	1.5		3.3		1.5	2.2	3.2	4.3	5.3		1.3	2.2	3.4	4.2	5.3	6.3	7.4
	K	1.5	2.3			1.4	2.3	3.3	4.4	5.3		1.4	2.3	3.6	4.5	5.4	6.4	7.4
Task 4: Teacher-assigned persuasive essay	J			3.6	4.4	1.5	2.3	3.2		5.4	M4	1.3	2.2	3.4	4.2	5.4	6.3	7.2
	K			3.4	4.5	1.5		3.3		5.4	M4	1.3	2.2	3.5	4.2	5.4	6.3	7.4

Note: Where there is a blank under any category, the researcher was unable to determine a level.

Table 24

Tracy and Fiona's (AR) Cognitive, Affective, Moral, and Linguistic Stages of Development Determined Using Wilkinson et al.'s Models for Analysis of Writing

Writing Task	Student	Cognitive				Affective					Moral	Language and Style						Overall Effect
		Descrip.	Interp.	Gen.	Spec.	Self	Others	Reader	Envir.	Reality	Moral	Syntax	Verb. Comp.	Organ.	Cohesion	Reader Awareness	Approp.	
Task A: Personal account of an activity, reflection, observation, reaction, or memory	T	1.5	2.2			1.5	2.2	3.2	4.2	5.2	M3	1.3	2.3	3.4	4.2	5.3	6.3	7.4
	F	1.5	2.3			1.5		3.3	4.3	5.5		1.3	2.3	3.5	4.2	5.4	6.3	7.6
Task B: Explanatory essay on a given topic	T		2.1	3.4		1.5	2.3	3.3	4.3	5.4		1.3	2.3	3.5	4.2	5.3	6.3	7.6
	F			3.4	4.3	1.3	2.4	3.2		5.4	M5	1.3	2.4	3.4	4.3	5.3	6.3	7.5
Task 1: Teacher-assigned autobiographical narrative	T	1.5	2.1	3.3		1.3	2.3		4.3	5.4	M3	1.3	2.3	3.4	4.2	5.4	6.3	7.5
	F	1.5	2.2			1.3	2.2	3.2	4.3	5.5.		1.3	2.2	3.4	4.3	5.4	6.4	7.5
Task 2: Teacher-assigned account of a process (How to...)	T		2.1	3.2		1.5	2.2	3.3	4.2	5.4		1.3	2.3	3.4	4.3	5.3	6.3	7.5
	F	1.5	2.2			1.3	2.3	3.3	4.3	5.5		1.3	2.2	3.3	4.2	5.4	6.3	7.5
Task 3: Teacher-assigned fictional story based on a picture	T	1.5	2.1			1.5	2.3	3.2	4.3	5.5	M3	1.5	2.3	3.3	4.2	5.3	6.4	7.3
	F	1.5	2.3			1.4	2.3	3.3	4.3	5.5		1.3	2.3	3.4	4.2	5.3	6.3	7.4
Task 4: Teacher-assigned persuasive essay	T		2.2	3.3	4.3	1.5	2.2	3.3		5.4		1.4	2.3	3.4	4.2		6.3	7.5
	F			3.3	4.3	1.5	2.1	3.2	4.1	5.4	M4	1.3	2.2	3.4	4.2	5.3	6.3	7.2

Note: Where there is a blank under any category, the researcher was unable to determine a level.

Table 25

Arthur and Karen's (CR) Cognitive, Affective, Moral, and Linguistic Stages of Development Determined Using Wilkinson et al.'s Models for Analysis of Writing

Writing Task	Student	Cognitive				Affective					Moral	Language and Style						Overall Effect
		Descrip.	Interp.	Gen.	Spec.	Self	Others	Reader	Envir.	Reality	Moral	Syntax	Verb. Comp.	Organ.	Cohesion	Reader Awareness	Approp.	
Task A: Personal account of an activity, reflection, observation, reaction, or memory	A	1.5	2.2	3.4		1.3	2.2	3.2	4.3	5.5		1.4	2.3	3.4	4.2		6.3	7.5
	K	1.5	2.2			1.4	2.2	3.3	4.3	5.5		1.3	2.3	3.5	4.2	5.3	6.3	7.5
Task B: Explanatory essay on a given topic	A			3.6	4.4						M6	1.4	2.4	3.4	4.4	5.4	6.3	7.6
	K		2.2	3.4		1.5		3.3				1.3	2.3	3.5	4.2	5.3	6.3	7.5
Task 1: Teacher-assigned autobiographical narrative	A	1.5	2.2			1.3	2.3	3.3	4.4	5.5		1.3	2.3	3.4	4.2	5.3	6.4	7.5
	K	1.5	2.3			1.5	2.4	3.3	4.4	5.5		1.3	2.5	3.6	4.4	5.6	6.4	7.6
Task 2: Teacher-assigned account of a process (How to...)	A		2.1					3.2	4.2	5.2		1.3	2.3	3.4	4.2	5.3	6.3	7.5
	K		2.1	3.1		1.3	2.4	3.2				1.3	2.3	3.5	4.2	5.3	6.3	7.5
Task 3: Teacher-assigned fictional story based on a picture	A	1.5				1.5	2.5	3.3	4.4	5.5		1.3	2.5	3.5	4.2	5.4	6.4	7.5
	K	1.5	2.3			1.4	2.3	3.3		5.5		1.3	2.3	3.4	4.2	5.3	6.3	7.4
Task 4: Teacher-assigned persuasive essay	A			3.3		1.5	2.2	3.2	4.1	5.4	M4	1.4	2.3	3.5	4.2	5.3	6.3	7.5
	K			3.3	4.3			3.3		5.4	M4	1.3	2.5	3.5	4.2	5.3	6.3	7.3

Note: Where there is a blank under any category, the researcher was unable to determine a level.

Table 26

Richard and Kathleen's (ND) Cognitive, Affective, Moral, and Linguistic Stages of Development Determined Using Wilkinson et al.'s Models for Analysis of Writing

Writing Task	Student	Cognitive				Affective					Moral	Language and Style						Overall Effect
		Descrip.	Interp.	Gen.	Spec.	Self	Others	Reader	Envir.	Reality	Moral	Syntax	Verb. Comp.	Organ.	Cohesion	Reader Awareness	Approp.	
Task A: Personal account of an activity, reflection, observation, reaction, or memory	R	1.5	2.2	3.2		1.4	2.2	3.3	4.3	5.4	M5	1.3	2.3	3.4	4.2	5.3	6.5	7.4
	K	1.5	2.3	3.5		1.5	2.4	3.3	4.4	5.4	M5	1.3	2.3	3.5	4.3	5.4	6.5	7.6
Task B: Explanatory essay on a given topic	R		2.1	3.4		1.3	2.2	3.3	4.2	5.2	M4	1.3	2.2	3.4	4.2	5.3	6.3	7.5
	K		2.1	3.6		1.5		3.3	4.4	5.4	M5	1.3	2.5	3.5	4.4	5.3	6.3	7.6
Task 1: Teacher-assigned autobiographical narrative	R	1.5	2.2	3.3		1.4	2.4	3.3	4.3	5.4	M4	1.3	2.3	3.5	4.2	5.4	6.4	7.5
	K	1.5	2.3	3.5		1.5	2.4	3.3		5.4	M5	1.3	2.3	3.5		5.4	6.3	7.6
Task 2: Teacher-assigned account of a process (How to...)	R		2.1	3.1			2.2	3.2	4.2	5.4		1.3	2.3	3.3	4.2	5.3	6.3	7.5
	K		2.1					3.2	4.2	5.4		1.3	2.4	3.5	4.2	5.3	6.3	7.5
Task 3: Teacher-assigned fictional story based on a picture	R	1.5	2.2	3.5		1.4	2.3	3.3	4.4	5.3	M4	1.2	2.3	3.6	4.2	5.4	6.4	7.4
	K	1.5	2.3	3.4		1.4	2.3	3.2	4.3	5.3		1.3	2.3	3.4	4.2	5.3	6.3	7.4
Task 4: Teacher-assigned persuasive essay	R		2.3	3.4	4.2	1.5		3.2		5.4	M4	1.3	2.2	3.4	4.2	5.2	6.3	7.2
	K		2.3	3.4		1.5		3.2			M4	1.3	2.4	3.5	4.2	5.3	6.3	7.3

Note: Where there is a blank under any category, the researcher was unable to determine a level.

literally and logically by the students.

Morally, the students spanned three stages (M3, M4, and M5) and occasionally showed elements of a fourth (M6) stage. Most often they judged themselves and others in terms of conventional norms and rules (M4).

Linguistically, or stylistically, all students made use of complex sentences with adjective clauses and most adverbial and noun clause forms. The structures, however, were not always varied. Some students used more abstractions and more precision in their vocabulary than others, while other students appeared to be more tied to the concrete and familiar. Some students handled their organization with more confidence and had a greater control over their ideas and their organization than other students. Most had a sense of semantic relations within the text but these were usually limited to sequential and concluding conjunctions such as "so", "because", and "finally". The detail in the compositions was usually clearly related to the focus and showed some evidence of being used to give the reader the necessary context. All students appeared to be conscious of a variety of writing styles but only some deliberately attempted to break the register to create an effect in one of their compositions (i.e. teacher-assigned task #3).

All students appeared to be more comfortable when writing the personal autobiographical and simple explanatory tasks. The persuasive task appeared to be the most difficult for them to write.

Summary of the Quality of the Compositions. The written products which resulted from the assigned tasks revealed a range of topics, methods of handling these topics, and final scores for the compositions. The two concrete-random (CR) writers wrote better compositions across the six assigned tasks and received higher scores for them using the Diederich "Scale for Assessing Compositions" as the scoring guideline. Other students, however, wrote as well or occasionally better than these two students but were not as consistent in their writing performance. While there were occasionally consistent attempts made by a particular style category student pair (e.g. AS, Assignment A), there were also times when these same pairs showed a wide discrepancy (e.g. AS, teacher-assigned task #3). The writing of the students selected for the case studies ranges across several developmental levels. Although variations were noticeable, no pattern was discernible across task or across cognitive style category.

Inferences Made Through Analysis of Students' Writing Preferences, Behaviors, and Products

The ten students selected for the case studies reflected in their comments, actions and written documents various cognitive, affective, and physiological traits originally identified in their learning style profiles. Common traits as well as specific traits were reflected in each pair of students' preferences and perceptions, writing behaviors, and compositions.

Preferences. Affective and physiological traits identified by each student in his LSI profile (Dunn, Dunn, and Price, 1978) were reflected in his writing preferences. Ron (CS) identified his preference for writing in the evening (LSI-18E) in a warm room (LSI-3). Laurie (CS) commented that she preferred to write after supper (LSI-18E). James (AS) confirmed his preference for a quiet (LSI-1Q), formal (i.e. a table in his bedroom) (LSI-4F) environment and writing in the evening after chores where done (LSI-18E). Kathy indicated a preference for writing in a quiet (LSI-1Q) room in the afternoon (LSI-20A). Tracy (AR), however, did not confirm any of his LSI preferences at the 60+ level in his writing preference statements. (The fact that he received a consistency score on the LSI of 63 may be a factor and thus account for this.) Fiona's (AR) LSI profile confirmed her preference for a quiet (LSI-1Q), warm (LSI-3W) environment when writing. Although she prefers to write in the evening, she indicated she prefers to do homework in the morning (LSI-18M). Although Arthur (CR) indicated on his LSI that he prefers a quiet, warm, and structured environment and that he prefers to learn in the morning, these preferences were not reflected in any of his statements about his writing preferences. Only Arthur's (CR) preference for intake (LSI-17) was confirmed by his statement that he likes to have a coke to drink while writing. Karen (CR) indicated a preference for a quiet (LSI-1Q) and darkened (LSI-2L) room and for writing in the evening (LSI-18E). Richard (ND) reflected in his writing preference statements his need for bright light (LSI-2B) and preference for the evening (LSI-18E) and for being relaxed and "in the mood to write" (LSI-5). Kathleen (ND) reflected her preference for quiet (LSI-1Q) and her need also to "be in the mood" in order to write (LSI-5). Her LSI profile also could be interpreted as reflective of her statement that it doesn't matter if it is day or night when she writes (LSI-18 and LSI-20).

Some aspects of cognitive style were also reflected by the students in their writing preferences. Ron (CS) confirmed his low tolerance for distraction and preference for a quiet atmosphere (CS-9). Laurie (CS) confirmed that she likes to organize logically by using lists and outlines (CS-8) and that she likes to be succinct (CS-10). James (AS) and Kathy (AS) both reflected in their writing preferences their low tolerance for distraction and preferences for an ordered environment (AS-9). Tracy (AR) confirmed his preference for a group orientation (AR-5) (i.e. he likes people around when he writes). Fiona (AR) confirmed her affective base (AR-3) in her comments about liking to write "a lot of poetry" which has meaning for her and her preference for a psychically pleasing environment (AR-9) in her comments about her room and how it must be for her to feel comfortable. Both Arthur (CR) and Karen (CR) confirmed in their writing preference statements the importance of ideas being their own (CR-4). In addition, Arthur stressed that he feels best when his writing comes from the heart (CR-3). It was difficult to identify specific cognitive traits confirmed by Richard (ND) and Kathleen (ND) other than the stress both placed on their own thinking and feelings when writing. Richard stressed the need for a quiet atmosphere (CS-9; AS-9).

Behaviors. In their observed behaviors, the students displayed most of their dominant GSD traits. Ron (CS) showed a preference for using his own experiences in his writing (CS-1) (e.g. his way of studying), figured out the structure of his papers (CS-3), and paid attention to a clear presentation which had a beginning and end and was organized logically (CS-8). He prided himself on his succinctness (He "didn't want to get too lengthy...too long") (CS-10). Although his personal autobiography was written hurriedly the night before and he felt it could be improved, he concluded that it "stuck to the point". He was, therefore, "pleased" and anticipated a "good" response to his composition (CS-6). Laurie (CS) also showed a preference for using her own experiences (CS-1) (e.g. a teacher she knew). Although she did not pay careful attention to detail, Laurie prided herself on her succinctness (e.g. reported having "no more things to say") (CS-10). Laurie was also satisfied with her composition and anticipated a good response: she felt she was honest about how she felt and said so (CS-6). James (AS) reflected various abstract-sequential traits in his writing behaviors. He noted his satisfaction with the arrangement of the room and the fact there were no distractions as he wrote Assignment B (AS-9). He was analytical in his selecting and rationalizing his choice of topic for Assignment B (AS-3) and felt that he had planned his essay in a logical manner with ideas relating to each other (AS-7). He concluded that he "wrote quite well" (AS-6). When Kathy (AS) wrote Assignment B, she also appreciated the quiet atmosphere (AS-9) and carefully analyzed the demands of the topic and the approach she would take when writing about it (AS-3). She spent time thinking about the order and about what would go into each paragraph (AS-7). She was satisfied with the composition which she had written and liked the ideas she had included about a friendly atmosphere (AS-6).

Tracy (AR) reflected several abstract-random traits in his writing behaviors. He chose for Assignment A a very personal topic, a break-up with his girl friend (AR-3). For Assignment B he saw himself in the role of a teacher talking to students about playing badminton (AR-4). For both assignments, he thought about what he wanted to say and then wrote (AR-7; AR-8). Tracy was satisfied with both compositions because they were about something that had happened to him or that he knew about and thus he felt he had done a good job (AR-6). Fiona (AR) also thought about what she wanted to say and then wrote (AR-7) but was only pleased with her composition for Assignment A (AR-6) because it was about a topic that interested her (AR-4) and one which she could write in the comfortable and pleasing environment of her own bedroom (AR-8; AR-9). She was only personally satisfied with the composition which she wrote for Assignment A (AR-6) but was surprised that she had talked about her own feelings in composition B (AR-3).

Arthur (CR) wanted to be allowed to "express himself" (CR-4). He did not want to feel pressured when he wrote Assignment B nor be forced to write at a desk (CR-9). He wrote about "an emotion" and his "own life" in the composition associated with Assignment A (CR-3) and enjoyed thinking about an original title for his composition (CS-5). He saw both strengths and weaknesses in his compositions and noted that an English teacher might see his writing as "too colloquial" even though he felt he had worked hard on the assignment (CR-6). Karen (CR) made five different starts on five different topics (CR-2) when she wrote Assignment A. She also selected an emotional incident for Assignment A (CR-3) and was uncomfortable writing Assignment B with its restrictions (CR-9). Karen reported always planning the ending of her compositions first and then working towards this ending (CR-5).

Karen was pleased with her two compositions even though "some sentences were too simple" (CR-6).

Richard (ND) and Kathleen (ND) reflected the various traits of the four GSD categories which they had identified as descriptive of themselves. Richard (ND) wrote about familiar experiences (CS-1) and saw "the way or answer to studying as being his way" (AS-2). He was pleased with the fact there were no distractions (CS-9) as he wrote and with the arrangement of the table (AS-9) when he wrote Assignment B. Richard saw no weaknesses in his composition for Assignment A (CS-6; AS-6). Kathleen (ND) saw the "whole" of her compositions in her mind before she started writing (AR-7) and analytically planned them and prepared a mental outline of their beginning, middle, and end (AS-8).

Products. The compositions of the ten students contained statement which reflected many of the dominant Gregorc Style Delineator traits which they had confirmed earlier in the study.

Ron (CS) wrote about direct experiences (e.g. attending a dance) (CS-1), in a sequential, linear fashion (e.g. a general outline of how to study; what happened at a dance) (CS-8), used words literally (CS-10), and, generally, showed a cognitive approach to his topics (CS-3). One of his compositions--"Nuclear Warfare"--showed an acceptance of "official authority" (CS-4) and another--"How to study"--showed his preference for a quiet atmosphere (CS-9). Although Ron said he didn't see situations in black and white, some of his compositions showed a tendency towards this characteristic (e.g. "the person who attacked my friend is a very lowly being...") (CS-2). Laurie's (CS) compositions reflected her direct experiences (e.g. going to Hawaii, my big sisters) (CS-1) and a tendency to be very succinct (CS-10) but at the expense of necessary detail (not CS-8). Nevertheless she was sequential (e.g. "first and foremostly...") (CS-8). Although Laurie said she did not see situations in black and white (CS-2), her compositions also reflected a tendency to do so.

James' (AS) compositions reflected an analytical-cognitive base (AS-3) (e.g. "...was lots of fun because there wasn't any hard work involved--we were allowed to....") as well as an analytical, evaluative orientation (AS-5) (e.g. "I had to think for myself and make my own decisions even though...."). They showed a tendency to give general but logical guidelines (AS-8) (e.g. How to Study for Finals) and to see models with logical parts (AS-7) (e.g. "...you should quickly scan over all your information and make a small note...."). James' compositions also reflected a tendency to see "the" answer to situations (AS-2) (e.g. "I think that people should not try...."). Kathy's (AS) compositions reflected an analytical-cognitive base (AS-3) and an analytical, evaluative orientation (AS-5) (e.g. "This is not really an extraordinary incident, but the memory of it...."). They generally gave overarching, logical guidelines and were substantive (AS-8) and logical (AS-7) (e.g. "How a Good Teacher Teaches"). Kathy's compositions also reflected "the" answer to situations (AS-2) (e.g. "a good teacher is....").

Tracy's (AR) compositions reflected his affective base (AR-3) and personal-experience orientation (AR-5) (e.g. "I tried to forget about her but she was so nice...."). They also showed a tendency to anticipate subjective-personal performance (AR-6) (e.g. "I had worked hard at practices, and dropped a weight class"). Fiona's (AR) compositions reflected her preference for psychically pleasing environment (AR-9) and sensitivity to mood (AR-1) (e.g. "...my redecorating schemes...."), and her acceptance of person authority (AR-4) ("....my father says..." "...I feel...."). They also showed a personal-experience orientation (AR-5) and affective base (AR-3).

Arthur's (CR) compositions reflected a cognitive-affective base (CR-3) (e.g. "When I travel to the mountains, these feelings stir my emotions...."; "One cannot enter a room full of people and instantly pick and choose an individual who will be his friend.") and a tendency to prefer to be by himself (CR-9). Some statements suggested his feelings about varying forms of authority and his sentiment that ideas must be a person's own (CR-4) (e.g. "...you will have to be yourself...."). Karen's (CR) compositions also reflected cognitive-affective base (CR-3) (e.g. "I had to find someone I knew, someone who cared about me.") and, at times, insight (CR-1) (e.g. "Unfamiliar rooms may cause distractions.").

Richard's (ND) compositions reflected a preference for concrete experiences (CS-1) (e.g. an accident; how he studies for exams) and a cognitive base (CS-3) (e.g. "How to Play Chess"). Kathleen's (ND) compositions reflected a tendency to match what she has heard, seen or read with pictures in her mind (AS-1) (e.g. "I can see her face, hear her voice, I can almost feel her reassuring touch."). As well, Kathleen's (ND) compositions have elements of the rational (CS) (e.g. "How to Study for Final Exams") and the emotional (AR) (e.g. "My

Best Friend").

Although no student pair from a given cognitive style category reflected identical learning style characteristics in their writing preferences, writing behaviors, or written products, there were similarities. Ron (CS) and Laurie (CS) displayed a preference for writing in the evening (LSI-18E) and when they wrote used information from their own direct experiences (CS-1), anticipated a "good" mark for their writing (CS-6), and prided themselves on being succinct (CS-10).

James (AS) and Kathy (AS) stated a preference for a quiet setting for writing (LSI-1Q), displayed an analytical-cognitive orientation to a writing task (AS-3), anticipated a very good response to their writing (AS-6), saw their writing as being logical (AS-7), and did it best in an ordered environment with no distractions (AS-9).

Tracy (AR) and Fiona (AR) showed an affective orientation (AR-3), put their trust in people (AR-4), judged their compositions in light of how they felt about them (AR-6), saw the entire composition in their mind before writing it (AR-7), and did not enjoy working with structure and a time limitation (AR-8).

Arthur (CR) and Karen (CR) displayed a cognitive-affective orientation (CR-3), stressed their belief that ideas for their composition should be their own (CR-4), enjoyed creating an original title for their compositions (CR-5), anticipated a mixed response to their compositions (CR-6) and a preference to work by themselves (CR-9).

Richard (ND) and Kathleen (ND) stated a common self-motivated orientation (LSI-5) and preference to write in the evening (LSI-18E).

There were, however, no common cognitive style characteristics which revealed themselves in their writing behaviors or products.

Table 27 summarizes the various learning style traits which the students reflected in their writing preferences, behaviors, and products.

Summary of Inferences Made Through Analysis of the Students' Preferences, Behaviors, and Products. Cognitive, affective, and physiological style characteristics or traits were reflected in the ten students' writing preferences, writing behaviors, and written products. Although no student pair from any given cognitive style was identical in the learning style characteristics reflected, there were similarities. For example, both concrete-random students displayed a cognitive-affective orientation, a desire for an original title, expected mixed responses to their writing, and pointed out that they work well by themselves.

RELATIONSHIP BETWEEN STUDENTS' WRITING SCORES AND LEARNING STYLE SCORES

Finally, in an attempt to determine the effect of learning style on the writing scores of grade twelve students, the scores from the GSD and LSI as well as the four teacher-assigned compositions were examined. The scores from teacher evaluation of four classroom writing samples obtained from each of the 219 students in the study were used to determine the writing score means, ranges, and standard deviations of each group of students in the GSD categories. Tables 28 and 29 show differences in mean scores obtained across the four tasks.

Table 27

Preferred Learning Style Traits* Identified and Reflected By the Ten Students In Their Writing Preferences, Behaviors and Products

Student	Dominant		
	Preferences	Behaviors	Products
CS: Ron	LSI-3, -18E CS-9	CS-1, -3, -6, -8, -10	CS-1, -2, -3, -4, -8, -10
CS: Laurie	LSI-18E CS-8 CS-10	CS-1, -6, -10	CS-1, -2, -8, -10
AS: James	LSI-1Q, -4F, -18E AS-9	AS-3, -6, -7, -9	AS-2, -3, -5, -8
AS: Kathy	LSI-1Q, -20A AS-9	AS-3, -6, -7, -9	AS-2, -3, -5, -7, -8
AR: Tracy	AR-5, -6	AR-3, -4, -6, -7, -8	AR-3, -5, -6
AR: Fiona	LSI-1Q, -3W, -18M AR-3, -9	AR-3, -4, -6, -7, -8, -9	AR-1, -3, -4, -5, -9
CR: Arthur	LSI-17 CR-3, -4	CR-3, -4, -5, -6, -9	CR-3, -4, -9
CR: Karen	LSI-1Q, -2L, -18E CR-4	CR-2, -3, -5, -6, -9	CR-1, -3
ND: Richard	LSI-2B, -5, -18E CS-9, AS-9	CS-1, -6, -9 AS-2, -6, -9	CR-1, CS-3
ND: Kathleen	LSI-1Q, -5, -18E, -20	AR-7, AS-8	AS-1, CS-general trait of rational AR-general trait of emotional

*See pages 64-77 and 79 for keys to traits in this table.

Table 28

GSD Categories Group Means, Standard Deviations, and Ranges on Writing Tasks # 1 & 2

GSD Categories	Teacher-Assigned Writing Task					
	Task #1: Autobiographical Narrative			Task #2: Explanatory Essay		
	Mean Score	SD	Range	Mean Score	SD	Range
1. CS	75.9	15.66	40-100	78.6	15.87	32-100
2. AS	74.4	15.32	50-100	78.4	15.84	44-100
3. AR	72.1	13.53	50-100	71.7	15.77	40-100
4. CR	71.5	19.29	0-100	74.3	21.69	0-100
5. CS-CR	69.2	11.58	45-92	64.6	19.15	0-88
6. CS-AR	75.3	11.71	50-100	68.7	17.26	40-100
7. CS-AS	72.9	12.66	30-100	75.0	14.75	30-100
8. AS-AR	60.0	31.14	0-85	73.7	21.83	56-100
9. AS-CR	62.5	24.96	0-90	70.5	14.55	49-88
10. AR-CR	77.9	18.93	60-96	74.9	13.66	55-100
11. ND	79.3	11.37	70-92	58.3	33.82	20-84
Grand Mean	73.0	15.91	0-100	73.7	17.24	0-100

Table 29

GSD Categories Group Means, Standard Deviations, and Ranges on Writing Tasks # 3 & 4

GSD Categories	Teacher-Assigned Writing Task					
	Task #3: Fictional Essay			Task #4: Persuasive Essay		
	Mean Score	SD	Range	Mean Score	SD	Range
1. CS	71.2	16.64	24-100	74.9	15.43	30-100
2. AS	66.7	23.94	0-96	74.2	15.27	50-96
3. AR	69.4	14.62	40-92	66.2	16.19	40-100
4. CR	65.8	22.51	0-100	67.6	20.89	0-100
5. CS-CR	65.5	18.97	16-100	71.1	13.21	40-92
6. CS-AR	65.8	22.56	0-92	66.9	14.69	40-100
7. CS-AS	67.7	17.49	14-94	72.7	13.65	40-100
8. AS-AR	54.0	29.79	0-92	52.3	32.70	0-88
9. AS-CR	68.7	14.92	40-90	64.0	22.37	20-90
10. AR-CR	68.2	23.58	0-92	71.7	15.67	30-92
11. ND	72.0	22.73	52-92	64.7	31.64	30-92
Grand Mean	67.7	19.47	0-100	70.2	17.30	0-100

Although one must be cautious about generating hypotheses based on groups with small numbers, a general observation would be that some groups in the present study did better or poorer than others on some writing tasks. Figure 4 indicates the parallels that appear for the first four GSD groups.

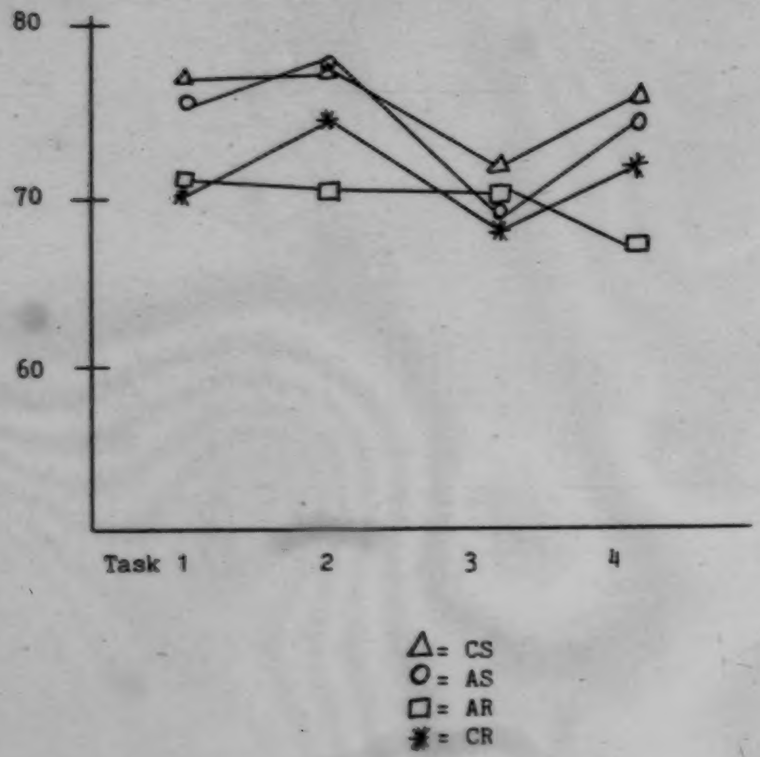

Figure 4

A Comparison of the Mean Writing Scores
of Four GSD Student Groups

Dominant abstract-sequential (AS) writers received higher scores on the average than any other group. Dominant concrete-sequential (CS) writers received their best scores on writing task 2 (How to...) but did better than the other three groups on task 1 (Autobiographical narrative), task 3 (fictional story based on a picture), and task 4 (argumentative). Abstract-sequential (AS) writers received their best scores, higher than any other group, on task 2 (How to...). The abstract-random (AR) group showed a more even profile but received the lowest score of the four groups on task 2 (How to...) and task 4 (argumentative). The profile of the concrete-random (CR) group parallels that of the concrete-sequential (CS) and abstract-sequential (AS) group.

There were, however, no statistical differences when a one-way analysis of variance was performed using the scores from teacher evaluation of the four writing samples and GSD categories. Within group variance was greater than between group variance. Table 30 reveals that there were no statistically significant differences between and among the GSD groups. In addition, a Pearson Product-Moment Correlation using the raw scores obtained on the GSD categories and the teacher-assigned scores indicated no, or at best, a low negative correlation between teacher-assigned writing scores and cognitive style scores. Table 31 shows the results. The correlation matrices from writing tasks one through four for each GSD category group were also examined for common patterns of correlation. No similar patterns were found among the correlation matrices. Finally, Pearson Product-Moment correlations were performed using the standard

Table 30

One-Way Analysis of Variance for GSD Categories
by Writing Tasks 1, 2, 3, and 4

GSD Categories 1-11	Writing Task #1			Writing Task #2		
	Mean Squares	F Ratio	F Prob	Mean Squares	F Ratio	F Prob
Between Groups	351.6846	1.414	0.1755	416.5903	1.428	0.1698
Within Groups	248.6439			921.8130		
	Writing Task #3			Writing Task #4		
Between Groups	210.1621	0.543	0.8584	469.6074	1.613	0.1046
Within Groups	387.2285			291.1484		

Table 31

Pearson Product-Moment Correlations
CS, AS, AR, CR Raw Scores and
Tasks 1-4 Writing Scores

	CS Raw Score	AS Raw Score	AR Raw Score	CR Raw Score
Writing Task 1	-0.0177	-0.1161	-0.0655	-0.0396
Writing Task 2	-0.0494	0.0587	-0.0727	-0.0261
Writing Task 3	0.0080	-0.0071	-0.0427	-0.0281
Writing Task 4	0.0102	-0.0058	-0.1815	-0.1210

Note: Critical value of the coefficient must be .20-.40 for even a low degree of correlation.

scores of the 23 variables from the LSI and the mean writing scores on each writing task as well as the mean of the four writing tasks. Table 32 shows a negligible, or at best, a low correlation. Regardless of the writing task, the importance or lack of importance of LSI elements and GSD categories to the writing task is not statistically significant.

Summary

Statistically significant correlations (at $p < .05$) were not found between teacher-assigned writing scores and the cognitive style categories identified by the Gregorc Style Delineator (1982) or the affective and physiological style preferences identified by the Learning Style Inventory (Dunn, Dunn, and Price, 1978).

SUMMARY

1. More students were designated by the GSD as concrete-sequential (CS) than any other cognitive style group. Males were more prevalent in the CR, CS-CR, CS-AS, AS-AR, and AS-CR categories while females were more prevalent in the CS, AS, AR, CS-AR, and AR-CR categories.
2. The majority of students in this study identified the following affective and physiological factors of learning style as determined by the LSI as important preferences.

   (a) Affective Style Factors:

      (i) 92.2% were adult-motivated (but 86.3% did not need an authority figure present in order to learn).

      (ii) 71.2% were self-motivated.

Table 32

Pearson Product-Moment Correlations of the LSI Standard Scores on Elements 1-23 and the Mean Writing Scores of Tasks One Through Four

	L 1	L 2	L 3	L 4	L 5	L 6	L 7	L 8
Writing Task #1	-0.1305	0.1227	-0.0412	-0.0310	0.0499	0.2841*	0.0905	-0.1495
Writing Task #2	-0.0502	0.0765	-0.0508	0.0516	0.1855	0.2531*	0.1032	-0.1254
Writing Task #3	-0.1286	0.1254	0.0046	0.0146	0.1188	0.2486*	0.1275	-0.0273
Writing Task #4	-0.0765	0.1853	0.0293	-0.0307	0.1852	0.2108*	0.0683	-0.0809

	L 9	L 10	L 11	L 12	L 13	L 14	L 15	L 16
Writing Task #1	0.2296*	-0.1557	-0.0742	-0.1150	-0.0534	0.0034	-0.1149	-0.1463
Writing Task #2	0.0407	-0.0814	-0.0338	-0.1066	-0.0467	-0.0537	-0.1105	-0.0863
Writing Task #3	0.1312	-0.1643	-0.0291	-0.1035	-0.0873	0.0796	-0.1108	-0.0797
Writing Task #4	0.1608	-0.0739	-0.0205	-0.1073	-0.0111	0.1095	-0.1106	-0.1045

	L 17	L 18	L 19	L 20	L 21	L 22	L 23
Writing Task #1	0.0417	-0.0939	-0.1511	0.0467	-0.2516*	0.0642	0.0085
Writing Task #2	-0.0812	-0.0293	-0.0491	-0.0441	-0.2573*	0.0825	0.1907
Writing Task #3	-0.0609	-0.0491	-0.2180*	0.0148	-0.1171	0.0765	0.1581
Writing Task #4	-0.1048	-0.0792	-0.0903	0.0947	-0.1788	0.1210	0.1011

*Low degree of correlation

(b) Physiological Style Factors:

(i) 62.1% preferred bright light.

(ii) 61.6% preferred a warm temperature.

(iii) 58.4% needed mobility.

(iv) 91.8% claimed a low late morning energy curve.

In addition, specific cognitive style groups showed a preference for specific affective and physiological elements. For example, at least fifty percent of the concrete-sequential (CS) learners showed a preference for warm temperatures (75%), were self-motivated (77%), responsible (50%), adult-motivated (95%) and teacher-motivated (93%). Fifty percent showed an auditory perceptual preference and 58% a preference for mobility. As with all the other groups, the designated CS students indicated that they did not work well with adult authority figures present.

3. The ten students selected for the case studies acknowledged the majority of the traits associated with their dominant cognitive style category and identified by the GSD as descriptive of themselves. In addition, they confirmed the various elements of their affective and physiological style identified by the LSI as accurate descriptions of their learning preferences.

4. Although all but two male students--Arthur (CR) and Richard (ND)--selected for the case studies viewed writing as important, not all students wrote regularly outside the school setting. With the exception of Laurie (CS), however, all female students wrote for purposes other than academic.

5. The ten students expressed a preference for school-assigned writing topics with which they have had some first-hand experience or previous knowledge.
6. The ten students, with the exception of Fiona (AR), spent little time exploring the topic assigned when they were being observed. All spent most of the composing time drafting and most of the revision time copying. The CS students thought about organization and were concerned with brevity. The AS students were pleased with a natural, logical sequence. The AR students were concerned that their composition should be interesting to the reader. The CR students were concerned with expressing their "feelings" in a "truthful manner" and took delight in their titles. The ND students were pleased to be able to write about an incident which was very close to them and vivid in their memories.
7. Cognitive, affective, and physiological style traits which were specific to the individual as well as those which were common to pairs of students who shared the same learning style profile were reflected in the students' writing preferences, writing behaviors, and written products.
8. Overall, the two concrete-random (CR) students received slightly higher scores on Diederich's (1974) Scale (~76.5%) for the six compositions they wrote for this study. There, however, were not significantly different levels of achievement by students with a particular learning style.

9. The writing done by the students from each GSD category ranged across several cognitive, affective, moral, and stylistic developmental levels as determined by Wilkinson et al.'s (1980) Models of Writing.
10. Finally, no significant correlations (at $p < .05$) were found between the 219 students' teacher-assigned writing scores and the learning style scores assigned by the GSD and LSI.

Chapter V reviews the procedures used in the study and discusses the general question posed in Chapter I in the light of the findings of the study. The researcher's conclusions based on these findings are presented. Possible implications for teaching writing as well as recommendations for future research are discussed.

Chapter V

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

INTRODUCTION

In this concluding chapter, the study is summarized, conclusions are drawn, and recommendations for teaching and for further study are made.

SUMMARY OF THE STUDY

Purpose

The purpose of this study was to determine what relationships exist between grade twelve students' learning styles and their writing. Using the learning style constructs of Gregorc (1982) and Dunn and Dunn (1975), the study determined the learning styles present in a grade twelve sample of 219 students. It then examined the learning styles, composing perceptions, composing behaviors, and actual compositions of ten students in detail. Finally, the writing scores which the students received for school-assigned compositions and their learning style scores were correlated in order to determine if learning style affected teacher-assigned writing scores.

Methodology

The researcher identified the learning styles of 219 grade twelve students using the Gregorc Style Delineator (Gregorc, 1982) (GSD) and the Learning Style Inventory (Dunn, Dunn, and Price, 1978) (LSI). Cross tabulations were then prepared to determine the connections between the GSD and LSI. As well, the students were asked by their English teachers to write four school-based compositions: one autobiographical-narrative, one explanatory, one fictional based on a picture, and one argumentative. These compositions were scored by the students' English teachers.

From the group of 219 students, ten students were selected for preparation of comprehensive profiles of their learning styles and writing. Data were gathered on the composing perceptions, processes, and products of a male and female student who had a mean teacher-assigned writing score of 70-80 points at mid-term and were dominant in one of each of five cognitive categories identified by the GSD--concrete-sequential (CS), abstract-sequential (AS), abstract-random (AR), concrete-random (CR), and no-dominance (ND). Data on the students' perceptions of writing were gathered through interviews and questionnaires. Data on the composing process were gathered through: (1) questionnaires, (2) interviews, (3) retrospective comments by the student, (4) observation by the researcher, (5) analysis of a videotape made during the writing process, and (6) the written product itself. Data on the compositions written by the students were obtained through analysis using Diederich's "Analytic Scale for Assessing Compositions" (1974) and Wilkinson et al.'s (1980) cognitive, affective, moral, and stylistic scales.

Finally, analysis of variance and correlation procedures were employed to determine whether any statistical relationships existed between the 219 stude[illegible]ning style scores on the GSD and LSI and the scores assigned by teachers to the four compositions which the students completed in the classroom setting.

CONCLUSIONS

It is not possible to generalize beyond the limits inherent in the study. However, certain conclusions can be reached concerning the procedures used in this study and learning style and writing.

Conclusions about Methodology, Instruments, and Procedures

Methodology. Two approaches were employed in this study. One approach was positivistic in nature and yielded quantitative data on the students' learning styles and writing quality. The other was naturalistic and reportorial in nature. It yielded detailed descriptive data on the students' writing preferences and perceptions, actual writing behaviors, and the quality of their compositions. While the former provided the necessary data for one type of broad comparison of students, the latter provided rich and necessary detailed data about the students' writing preferences and behaviors, as well as the context in which compositions were written by the individuals. Both approaches provided insight into the relationship between learning style and writing and therefore, appeared justifiable and, indeed, necessary for the study.

Instruments. Various instruments were used during the course of the study in an attempt to determine the students' learning style traits and writing preferences and behaviors, and to evaluate the compositions which were a result of given assignments. The researcher found that the Gregorc Style Delineator (1982) was easy to administer in a short time to a group of students. The importance of introspection in order to reflect upon one's self as well as explaining the major categories and fleshing these out with examples and personal experiences was well supported by documents such as An Adult's Guide to Style (Gregorc, 1982). During self-analysis all students who took the GSD indicated that they found the descriptions associated with each style accurate. The Learning Style Inventory (1978) was also easy to administer and the computerized scoring and individual profile printout with standard scores and a plot for each score in each area were also confirmed by each student. Although it might be concluded that students can identify their learning styles with paper and pencil tests, these test scores should be confirmed through reflection on the part of the student and through follow-up interviews and discussion.

Procedures. Writing itself was examined from a variety of viewpoints. In this study, insight into the composing preferences and behaviors was gained through a combination of methods. Attitudes towards writing and writing preferences were determined through the examination of a shortened "Emig Student Attitude Scale Questionnaire" (Kaufman, 1981) and a taped interview using the "Writing Background Interview Guide" (1977). Overt writing behavior was determined through observation of the writer as he wrote (using the "Outline of Observable Behavior During Composing" [Pianko, 1977] as a guide) as well as analysis of a videotape recording of the writing act. In addition, an examination of the writer's retrospective comments stimulated by questions and a rereading of the actual composition was used to gain additional insight into the covert thinking of the writer as he wrote. Finally, the composition was examined in draft and final copy form. All procedures yielded some information on the composing preferences, composing behaviors, and compositions and complemented one another in the information yielded. The questionnaire and interview identified preferences for writing, perceptions of writing and actual processes and behaviors employed by the students during writing. These responses were confirmed by the students when they were observed as well as when they made their retrospective comments after reading the written products. The actual observation of the students' writing permitted the researcher to determine the time and rate of writing as well as the overt behaviors which accompanied the writing act--facial features, pauses, reflection, rereading, and revision behaviors.

A videotape recording of the writing act allowed the researcher to check his observation notes but otherwise yielded very little additional information. The examination of the writer's retrospective comments stimulated by questions and the rereading of the written product yielded some additional insight into the covert aspects of the writing process which were not obtainable through observation of the writer writing. These comments confirmed the writers' comments on his actual behaviors employed during the writing act.

Examination of the compositions themselves permitted the researcher to read the outcomes of the writing act and to analyze the product using a given criterion. These compositions were a rich source of information concerning the ideas, organization, and language skills of the writer as well as interests, thoughts, and feelings. In addition, they permitted the researcher to infer cognitive, affective, moral and linguistic stages of development of each student. By reference to the compositions, the researcher was allowed to support inferences and insights made through other methods employed in this study. In the end, it was a combination of methods used to study the writing preferences, writing processes and written products which allowed the researcher to gain insight into the writing of each student.

Two writing scoring approaches other than teacher marking were employed by the researcher in this study. Specific aspects of the student's writing ability such as ideas, organization, and syntax were measured using Diederich's "Analytic Scale for Assessing Compositions" (1974) and parts of Wilkinson, Barnsley, Hanna, and Swan's "Models for the Analysis of Writing" (1980). In addition to the analytical scoring, holistic scoring was used when the papers were reviewed for an overall impression using the effectiveness guide in Wilkinson et al.'s "Models for the Analysis of Writing" (1980). Both scoring approaches were useful. The analytical procedure allowed the researcher to identify specific characteristics of the writing which could be used to compare and contrast the student's ability to respond appropriately to the demands of their subjects and readers. Although the "Models for the Analysis of Writing" (1980) presented some interpretative problems for the researcher, the scales proved useful in recognizing and, thus not penalizing, the student for his developmental level.

Conclusions About Learning Style and Writing

Learning style. All but three of 219 students in this study confirmed their dominance in one of four cognitive style categories or in one of seven other combinations of these four categories. In addition, students identified affective and physiological style elements which they felt were important to their learning style. While no affective or physiological style elements were consistently associated with a given cognitive style category, the majority of the 219 students confirmed their preferences for specific affective and physiological elements. Although 92% were adult-motivated, 86% did not need an authority figure present in order to learn, while 71% were self-motivated. Sixty-two percent preferred bright light, 61% preferred a warm temperature, 58% needed mobility, and 91% showed a low late morning energy curve. In addition, the majority of the students found in a specific cognitive style group showed preferences for specific affective and physiological elements.

1. At least fifty percent of the concrete-sequential (CS) learners indicated a preference for warm temperatures (75%), were self-motivated (77%), responsible (50%), adult-motivated (95%), and teacher-motivated (93%). Fifty percent showed an auditory perceptual preference and 58% a preference for mobility. As with all the other groups, they indicated that they did not work well with adult authority figures present.

2. At least fifty percent of the abstract-sequential (AS) students indicated they preferred bright light (50%), warm temperatures (62%), were adult-motivated (93.8%) and teacher-motivated (62%), persistent (69%) and self-motivated (87%). One half (50%) indicated a preference for quiet work areas.

3. At least fifty percent of the abstract-random (AR) students indicated that they preferred bright light (50%) and warm temperatures (90%), were self-motivated (70%) and adult-motivated (100%).

4. At least fifty percent of the concrete-random (CR) students indicated a preference for bright light (55%), warm temperatures (55%), and mobility (62%). The majority were also adult-motivated (82%).

5. A majority of concrete-sequential - concrete-random (CS-CR) students indicated preferences for bright light (77%), mobility (64%), and were self-motivated (71%) as well as adult-motivated (94%).

6. A majority of concrete-sequential - abstract-random (CS-AR) students indicated that they were self-motivated (60%) as well as adult-motivated (100%), had a higher energy level in evening (50%), and showed a preference for mobility (70%).

7. A majority of concrete-sequential - abstract-sequential (CS-AS) learners preferred bright light (64%), a warm temperature (58%), mobility (67%), and were self-motivated (70%) and adult-motivated (93%).

8. A majority of abstract-sequential - concrete-random (AS-CR) learners showed a preference for bright light (67%), a formal design (67%), mobility (67%), and had a higher energy level in the evening ([illegible]). They were adult-motivated (100%) as well as self-motivated (67%).

9. The majority of abstract-sequential - abstract-random (AS-AR) students preferred bright light (50%), warm temperatures (70%),

mobility (70%), and a formal design (60%). Their energy curve was highest in the evening (80%). They were self-motivated (60%) as well as adult-motivated (70%).

10. The majority of abstract-random - concrete-random (AR-CR) students were self-motivated (71%) as well as adult-motivated (88%), and showed a preference for bright light (59%), warm temperatures (65%) and mobility (65%). Their energy curve was highest in the evening (53%).

11. The no-dominance (ND) students were self-motivated (100%), adult-motivated (67%), and teacher-motivated (66%). They preferred bright light (100%) and were auditory (67%) and kinesthetic (67%) learners who believed that they learned best in the afternoon (67%) and evening (67%).

Although it must be noted that no student in this study was "pure" in his cognitive style traits (i.e. confirmed only traits associated with his dominant cognitive style category) and no affective and physiological style elements were always associated with a given cognitive style category, these three aspects of learning style in various combinations were important to the individual student and groups of students. Fifty percent of the CS students showed a preference for responsibility, while 60% and 50% of AS students showed a preference for persistence and quiet respectively, and 100% of AR students were adult-motivated. This finding gave the researcher insight into "how" individual students and groups of students prefer to learn. It also suggested elements of learning style that teachers should consider when adapting curricula to the learners' aptitudes.

Learning style and writing relationships. The findings from the detailed case studies confirmed and expanded the data gleaned from the larger sample of 219 students and pointed out some key relationships between learning style and writing. Cognitive, affective, and physiological traits which were specific to an individual student, as well as traits which were common to pairs of students, were reflected in the ten students' writing preferences, writing behavior, and written products. Both concrete-sequential (CS) students indicated a preference for writing in the evening, thinking about their composition's organization, using information from their own direct experiences, and being succinct. Both students anticipated a good mark for their compositions. Both abstract-sequential (AS) students stated a preference for a quiet setting with no distractions while writing and a desire to be logical in their organization. They displayed an analytical-cognitive orientation to the writing task, and anticipated a favorable response to their writing. Both abstract-random (AR) students wanted minimal structure and few time limitations, planned their compositions in their minds before writing them and showed an affective orientation and concern that their composition be interesting to the reader. These students judged their compositions in light of how they felt about them. Both concrete-random (CR) students believed that the ideas for their compositions should be their own and should express their feelings in a "truthful manner." These students displayed a cognitive-affective orientation to the writing tasks, enjoyed creating an original title for their compositions, and preferred to work by themselves. They anticipated a good response to their compositions.

Both no-dominance (ND) students were pleased to write about an incident which was very close to them and vivid in their minds. In addition, they both preferred to write in the evening, and were self-motivated. It also should be noted that the Learning Style Inventory (LSI) (1978) tended to identify elements reflected in the students' writing preferences while Gregorc Style Delineator (GSD) (1982) traits were reflected in the students' writing preferences, composing behaviors, and written products.

Learning style and developmental stages. Aspects of the students' cognitive, affective, moral, and stylistic development were inferred from the compositions using Wilkinson et al.'s models but learning style appeared to be independent of the students' developmental stages. The writing of the students chosen for the case studies appeared to range across several developmental levels. Cognitively, all students were able to report consistently a complete chronological or spatial sequence and were capable of summarizing, concluding, and reflecting when they were generalizing. They were not, however, as capable in interpreting events through inferring and deducing nor were they all able to speculate through exploring, projecting, or theorizing. Affectively, all students were capable of expressing their emotions in their compositions and showing some understanding of the source and complexity of these emotions. They were able to interpret aspects of others' character and behavior but did not often attempt a personal or extended context nor choose environmental items to achieve an effect. Although they catered to the reader it was not always specifically and consciously done. Reality was often interpreted literally and logically. Morally, the students spanned three stages--social approval (M3), conventional norms or laws (M4), and motives regardless of status (M5)--and occasionally showed elements of a fourth stage--abstract concepts (M6). Most often they judged themselves and others in terms of conventional norms and rules (M4). Stylistically, all students made use of complex sentences with adjective clauses and most adverbial and noun clause forms. The structures were not always varied, however. Some students used more abstraction and more precision in their vocabulary while others appeared to be more tied to the concrete and familiar. Some students handled their organization with more confidence and had a greater control over their ideas and their organization. Most had a sense of semantic relations within the text but these were usually limited to sequential and concluding conjunctions such as "so", "because", "finally". The detail in the compositions was usually clearly related to their focus and showed some evidence of being used to giving the reader the necessary context. All students appeared to be conscious of a variety of writing styles but only some deliberately attempted to break the register to create an effect in one of their compositions (i.e. teacher-assigned task #3). As a result, no one cognitive style category pair appeared to be more developmentally advanced or delayed than another.

Learning style and writing scores. Although learning style appeared to influence the writing preferences, composing processes, and written products of the two students in the case study, students' writing scores in this study were not significantly affected by their learning style. Although the two concrete-random (CR) writers in the case studies wrote better compositions across the six assigned tasks and received higher scores for them when the Diederich "Scale for Assessing Compositions" (1974) was used by the researcher, other students wrote as well or occasionally better than these two did but they were not as consistent. The compositions which resulted from the assigned tasks revealed a range of final scores but statistically significant correlations (at $p < .05$) were not found between teacher-assigned writing scores and learning style scores designated by the GSD and LSI. These findings, however, may have been due to the nature of the dependent variables and the type of analysis carried out in this part of the study. The writing tasks were differentiated by purpose, audience, and content but these may not have been fine enough differentiations and may not have been adequately communicated to the students. In addition, the tasks perhaps were not finely enough differentiated in terms of the processes which were required to produce them—they were all of a public, academic nature, written for school classes rather than for self and non-academic purposes. The reliability and validity of teacher scoring must also be taken into consideration. An analysis of the writing scores for the ten students in detail indicated a wide discrepancy between scores given by the researcher using given guidelines and those scores assigned to the written products by the teachers. Using teacher-assigned scores, students with a concrete-sequential (CS) profile achieved better scores for their writing overall than did any other group. Nevertheless, there was no statistically significant difference between and among the groups and as compared to researcher-assigned scores there appeared to be an overemphasis on mechanics by most teachers involved in the scoring and an unevenness in the scoring from one assignment to the next and from one student to the next. This aspect of the research project requires more attention and tighter controls in future studies.

Writing in general. While not all ten students selected for the case studies viewed writing as being important and not all ten students wrote regularly outside of school, they collectively identified and confirmed through their actions, common perceptions of writing as well as common writing behaviors. All students saw school-based writing as necessary (if not important); all students expressed a preference for school-assigned writing topics with which they had some first-hand experience or previous knowledge; and all students indicated particular physiological (e.g. time, place, light, sound) and affective (e.g. alone) preferences for writing. While no one student with a given cognitive style proceeded through the prewriting and planning, drafting and rereading, reformulation and proofreading stages and behaviors in the same manner as another student of the same style, all ten students spent some time considering and contemplating the topic assigned to be written outside of the school setting but little time exploring the topic assigned when they were being observed. Only two students wrote outlines. All ten students spent most of the composing time drafting. All ten students spent most of the revision time copying. Most were concerned with "error hunting" or "making a neat copy" during revision. Regardless of learning style, writing did not appear as an easy, natural, or preferred activity for most of the students selected for the case studies.

RECOMMENDATIONS

Recommendations for Teaching

The grade twelve students who took part in the case studies were designated by their teachers as "B" writers. Assessments by the researcher of their assignments, however, yielded a range of writing scores--"A" through "C". The insights, therefore, gained through the tasks the students performed for this study have implications for the teaching of average to above average writers at the high school level. What has been learned about learning style and writing behavior may also have implications for the teaching of writing generally.

Writing assignments. At least four different cognitive styles are going to be found in any one classroom. Hence, any given writing task is likely to be approached from at least four different viewpoints and result in four different responses. In addition, a teacher should realize that writing assignments make cognitive demands on students. Students can sometimes adapt their cognitive style to meet the demands of a given activity, but, at the same time, will continue to bring their own style to the activity (Butler, 1983, p. 41). Butler (1983) and this study give the teacher some notion of what to expect from a given style preference. A dominant CS writer theoretically prefers a writing assignment which: (1) asks for specific information or details known by the student or derived from direct, hands-on experience, and is down-to-earth and practical, (2) gives exact, succinct, sequential directions in order to achieve a satisfactory end product, and

(3) is accompanied by a model of what someone else has done with the same assignment (thus providing a clear example of a "good" mark). The teacher should be clear about his total expectations and reward the student for completing the assignment as directed and doing good work.

The AS writer theoretically prefers a writing assignment which: (1) is based on reading of what others have said on the topic, (2) is preceded by "think-time" and solitude as well as time for discussion, clarifications, comparisons, and (3) requires some use of concepts, analysis and synthesis of ideas and evaluation. The teacher should be willing to reward the AS writer for his verbal abilities and his accumulated knowledge.

An AR writer theoretically prefers a writing assignment which: (1) asks for an emotional, imaginative, or artistic interpretation, (2) relies on past relationships and experiences with people and ideas to create an interpretation and to organize material through reflection, and (3) is preceded by cooperative work with others to arrive at a conclusion or viewpoint through group discussion. The teacher should respond to the expression of what the student feels inside and permit the student to express his thoughts and emotional experiences.

A CR writer theoretically prefers a writing assignment which: (1) asks for an unusual or original response to an open-ended question, for an original solution to a problem, or for experimentation with ideas, (2) gives many options for expression and broad, general guidelines, but no specifics, and (3) can be completed in a stimulus-rich environment, with freedom of movement as well as a place for the students to work by themselves. The teacher should accept unique and original ideas and responses that defy logic or convention as well as lively and colourful ramblings and missed deadlines.

Although students may be able to stretch their cognitive style and temporarily and purposefully suspend it, a teacher may be wise to "develop a qualitatively different curriculum based on the way minds perceive and order information, giving students freedom to choose the experiences that best allow them to reach the objective" (Butler, 1983, p. 41). He should "be open to receive the quality response learners give rather than predetermining how they should respond" (Butler, 1983, p. 41), appreciating what is given, building on strengths, and developing limitations. Finally, he should realize that students are not "pure" in their style characteristics and therefore should not be locked into an assignment or stereotyped to a predetermined response. An effective way of responding to individual cognitive style differences is by providing a range of assignments which appeal to different cognitive styles.

Writing environment. Another influence on the writing processes of the students in this study was the environment or context in which they wrote. Some students in this study felt comfortable sitting and writing at a desk in school while others felt more comfortable writing at home on the floor or bed. The affective and physiological profiles of each student's LSI reflected their environmental, emotional, and sociological preferences. The majority of grade XII students in this study showed a preference for bright light, warm temperatures, mobility, and a particular time of day (e.g. evening). Dunn, Dunn, and Price ([illegible]) have made specific suggestions to assist the teacher in providing for the affective and physiological preferences of these students in a school setting. For example, a student who has a standard score of 60 or higher on the sound element scales could have access to "soft music, conversation areas, or an open learning environment" (p. 4). A student with a standard score of 40 or lower could have access to silent areas, individual alcoves with soundproofing, or "earphones to absorb sound" (p. 5) and thus block out sound. Providing environments which complement the student's learning style may be an important factor in improving attitudes toward and achievement in writing. In addition to these considerations, Emig (1981) argues that writing is "activated by enabling environments" which have the following characteristics: "they are safe, structured, private, unobtrusive, and literate" (p. 25). Graves (1978) discovered five common properties in classrooms that produced better writers: (1) the teacher had high personal standards of craftmanship; (2) things are not wrong, just unfinished; (3) personal expression is valued in all areas of the curriculum; (4) rewriting is carried out; (5) writing occurs in a community atmosphere, that is, in a classroom that can be described as positive, encouraging, and sensitive. Emig (1981) goes on to note that adults in such environments have two special roles: "they are fellow practitioners and they are providers of possible content and experiences" (p. 25).

Evaluation of writing. Often the teacher's evaluation and the resulting grading done for the compositions in this study were narrow and uneven, and occasionally, negative. Research suggests that while the kind or intensity of teacher evaluation of students' compositions is not related to improvement in writing skill (Bamberg, 1978), positive comments are more effective than negative ones in promoting positive attitudes toward writing (Van De Weghe, 1978) and negative comments tend to stifle students' motivation to write better (Seidman, 1967). The effective writing teacher would be wise to approach the evaluation task with a positive frame of mind and to look for achievement and value first. He should give deserved praise and attempt to cite things the students can build on. The response should make sense to the students and should acknowledge the purpose for the writing. The effective teacher should attempt to communicate to the students in a positive and genuine tone what is good about their written pieces and note a reasonable area or two that each student can improve. Although he recognizes that the developmental nature of the writing act is not cut and dried (Wilkinson et al., 1980; Greenhalgh and Townsend, 1981), the teacher should be aware of the general progression and direction of the students' age group while remaining sensitive to the individual student's specific achievements. He should recognize that there will be backsliding in some areas while growth is occurring in other areas (Pringle and Freedman, 1979; 1980).

The writing process. Because writing was not an easy, natural, or preferred activity for most students in this study, the first step for teachers might be to get students writing—producing written language with ease and developing self-confidence as writers. Free writing is one technique that has been shown to improve both writing fluency and attitudes (Southwell, 1977). Although Haynes (1978) notes that frequency of writing in and of itself is not associated with improvement of writing, frequent practice in writing with positive feedback is important (Seidman, 1967).

The writing act is very complex and difficult to segment. To date, researchers have used rather gross categories to delineate the major processes involved: prewriting and planning, drafting, and revision. Evidence to date has also differentiated how skilled and unskilled writers approach various aspects of the process of writing. Glatthorn (1982) summarizes the findings in the following composite.

> Exploring: Skilled writers take time to explore and use many exploring strategies. Unskilled writers do very little exploring and do not consider it important or useful.
>
> Planning: Skilled writers take time to plan and use a variety of planning techniques and forms: listing, sketching, diagramming. Unskilled writers do very little planning either before they write or as they write.
>
> Drafting: Skilled writers write in a way that is less like speech, show more sensitivity to the reader, and usually spend more time drafting. Unskilled writers write in a way that imitates speech, write without a concern for the reader, and seem preoccupied with matters of spelling and punctuation.
>
> Revising: Skilled writers either revise very little or revise extensively; when they revise extensively, they focus more on larger issues of content and reader appeal. Unskilled writers either revise very little or revise only at the surface and word levels. They see revision mainly as "error hunting" and "copying over in ink" (p. 723).

Students in this study spent more time considering and contemplating assignments done outside of school than those inside; stopped frequently to rescan, reread, and reflect during drafting but often focused on topic alone rather than the whole rhetorical problem and saw revision mainly as copying "in good" and "error hunting", stopping revision when they felt they had not "violated any rules". An implication of this finding for teaching is for teachers to build on each student's strengths and help him evolve strategies to become a more skilled writer. For example, students in this study might have benefited from a variety of prewriting activities. Haynes (1978) pointed out the beneficial results from the use of such prewriting procedures as thinking, talking, working in groups, role playing, interviews, debates, and problem solving.

Writing topics. Students in this study showed a preference for writing topics with which they had some first-hand experience or previous knowledge. A teacher could help the student write by assigning topics with which the students have some previous knowledge or first-hand experience and by helping them "discover what they know, what they believe, and what they feel" (Glatthorn, 1982, p. 723) about a topic during the prewriting and writing phases.

The audience. Students in this study often saw writing as a school-task written for one audience--the teacher. Writing for the researcher seemed to give some students a different outlook and, of course, an audience beyond their regular teacher. Britton et al. (1975) concluded that there is a need to widen the concept of audience for the student writer. Too often the only audiences students write for are the teacher as examiner or the teacher in the general teacher-learner relationship. Other audiences might include peers, parents, younger students, administrators, interested laymen, special interest groups and still wider audiences may include newspapers, letters to the editor, job applications, and writing contests. Each audience makes demands on the student writer. Each audience shapes his purpose and the kinds of writing he does.

The writer as an individual. The writer is an individual and, as such, he brings his own preferences, perceptions, writing behaviors and learning style with him to the classroom. Teachers should understand and appreciate these idiosyncrasies and consider them as they plan writing activities and assignments. Writing appears to develop best when it is fostered and nurtured under conditions conducive to its development. Providing a variety of writing assignments which appeal to different learning styles, providing a safe and unobtrusive environment which complements the students' physiological and affective styles, using appropriate evaluation techniques, developing writing fluency, helping students evolve appropriate writing strategies, providing appropriate topics, and prodiving the students with many opportunities to write for self and others can help the student become an effective writer.

Recommendations for Research

This study was exploratory in nature and limited in that only regular Grade XII students were asked to complete academic writing tasks in the context of the school setting. In addition, only a small number of students with extreme cognitive style profiles and specific teacher-assigned writing scores of 70-80 were studied in depth. In view of these limitations, further studies of individual writers and groups with different learning style profiles are required and variations on the procedures used in this study need to be undertaken. The following statements are examples of possible subjects and directions for further study. The suggestions listed by no means exhaust the possibilities for further research suggested by this study.

1. Future studies should examine more students of any given learning style in order to confirm or refute common elements with a greater degree of certainty.

2. Future research should study in depth, a broader range of students of various abilities with various learning style profiles. In addition, the specific cognitive traits of the GSD which are peculiar to all eleven categories identified for this study should be determined.

3. Future studies should ask students to complete tasks other than academic compositions assigned in the context of the school setting.

4. Future studies should determine the degree to which any element of learning style is "critical" to the task at hand.

5. Future research should attempt to minimize the effects of individual marker's biases (e.g. overemphasis of mechanics) by training teachers to score compositions consistently according to a specific procedure and scoring standard.

6. A longitudinal study needs to be undertaken to observe the changes in learning style and how learning style influences composing behaviors at different times in a student's life.

7. Future studies should investigate the role and influence of the teacher and school experience on the composing process and on the development of learning style.

8. Future studies should examine other cognitive, affective, and physiological factors which have been used to build learning style constructs.

9. Future studies should examine other factors which may influence the writing process including sex, attitude, home, and interest.

SUMMARY

In this study, writing emerges as a complex process which involves the whole person--including his past experiences, knowledge, feelings, attitudes, cognitive processing, language resources--as well as the context in which he writes. Learning style constructs and their accompanying traits appeared to give one explanation of at least three of the many variables which come into play during the writing process: (1) the writer's cognitive processing, (2) affective factors such as motivation and persistence which affect the writing during the process, and (3) the writer's response to the learning environment including time rhythms, light, noise, temperature, and design. The study found these factors of learning style reflected in grade twelve students' writing preferences, writing behaviors, and written products. The importance of these learning style elements for writing appears to be an important subject for further research.

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APPENDICES

Appendix A

EMIG STUDENT WRITING ATTITUDE SCALE QUESTIONNAIRE[1]

Name: ______________________ School: ____________________

Section: ____________________ Sex: Female ____ Male: ____

For each item, check your response.

	Almost Always	Often	Sometimes	Seldom	Almost Never
1. I write letters to my family and friends.	___	___	___	___	___
2. On my own I write stories, plays, or poems.	___	___	___	___	___
3. I voluntarily reread and revise what I've written.	___	___	___	___	___
4. When I have free time, I prefer being with friends to writing.	___	___	___	___	___
5. I prefer topics I choose myself to ones the teacher gives.	___	___	___	___	___
6. On the whole I like school.	___	___	___	___	___
7. I use writing to help me study and learn new subjects.	___	___	___	___	___
8. Girls enjoy writing more than boys do.	___	___	___	___	___
9. I like what I write.	___	___	___	___	___
10. Writing is a very important way for me to express my feelings.	___	___	___	___	___

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[1] Kaufman, S. D. S. *Cognitive Style and Writing: An Inquiry*. Ed. D. dissertation. Rutgers University, The State University of New Jersey, 1981.

	Almost Always	Often	Sometimes	Seldom	Almost Never
11. Doing workbook exercises helps me improve my writing.	___	___	___	___	___
12. A student who writes well gets better grades in many subjects than someone who doesn't.	___	___	___	___	___
13. When I have free time, I prefer writing to reading.	___	___	___	___	___
14. I do school writing assignments as fast as I can.	___	___	___	___	___
15. I get better grades on topics I choose myself than on those the teachers assign.	___	___	___	___	___
16. I write for the school newspaper, literary magazine, or yearbook.	___	___	___	___	___
17. I voluntarily keep notes for school courses.	___	___	___	___	___
18. When I have free time, I prefer sports, games or hobbies to writing.	___	___	___	___	___
19. I leave notes for my family and friends.	___	___	___	___	___
20. The teacher is the most important audience for what I write in school.	___	___	___	___	___
21. Students need to plan in writing for school themes.	___	___	___	___	___
22. When I have free time, I prefer writing to watching television.	___	___	___	___	___
23. I speak better than I write.	___	___	___	___	___
24. Good writers spend more time revising than poor writers.	___	___	___	___	___
25. I accept positions in groups that involve writing.	___	___	___	___	___
26. Teachers prefer correct papers to original papers.	___	___	___	___	___

	Almost Always	Often	Sometimes	Seldom	Almost Never
27. I read better than I write.	___	___	___	___	___
28. I spend more time on a piece of writing I do outside school than one I do as an assignment.	___	___	___	___	___
29. Studying grammar helps me improve my writing.	___	___	___	___	___
30. I am involved in writing I do for school.	___	___	___	___	___
31. I'd rather study literature than write.	___	___	___	___	___
32. I share what I write for school with family and friends.	___	___	___	___	___
33. I write public figures like my Member of Parliament, Member of Legislative Assembly, or Mayor.	___	___	___	___	___
34. I write graffiti.	___	___	___	___	___
35. In class, I share what I write with other members of the class.	___	___	___	___	___
36. When I have free time, I prefer listening to music to writing.	___	___	___	___	___
37. Teachers give poor grades to papers that have misspellings.	___	___	___	___	___
38. Writing for others is more important than expressing myself.	___	___	___	___	___
39. I can put off doing assigned writing until the last minute and still get a good grade.	___	___	___	___	___
40. I must learn to write a good paragraph before I can write an entire theme.	___	___	___	___	___
41. I keep a journal or diary.	___	___	___	___	___
42. I prefer dramatics to writing in English class.	___	___	___	___	___

Appendix B

WRITING BACKGROUND INTERVIEW GUIDE[1]

1. What are your earliest recollections of writing? Did you scribble before you went to school? Did you write stories before you went to school? How would you characterize them?

2. Describe the first writing experience you remember.

3. How much writing did you do in elementary school? What kinds? How did you feel about it?

4. How much writing did you do in secondary school? What kinds? How did you feel about it?

5. Have you ever done any writing outside of school? If no--what about letters, shopping lists, memos, telephone messages? How often? What kinds? When? For what purpose? How did you feel about it?

6. Do you still write outside of school? How often? What kinds? When? For what purpose? How do you feel about it?

7. What do you think are the differences between the writing you do in school and the writing you do at home?

8. Do other people you live with write? What kind? How often? For what purpose? How do they feel about writing?

9. Do your friends write? What kind? How often? For what purpose? How do they feel about it?

10. Do you think writing is important? Why? Why not?

11. How do you feel about school assigned writing? Why?

12. What kinds of writing assignments are given in school? How do you feel about them?

13. What kinds of writing assignments would you like? Why?

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[1] Pianko, S. The Composing Acts of College Freshmen Writers: A Description. Doctoral dissertation, Rutgers--The State University, Graduate School of Education, 1977.

14. How do you feel about doing writing assignments in the classroom with a time limit? Why?

15. Have you ever had any English teachers who taught writing really well? Why do you think so? What is it that they did?

16. What do you do in your spare time?

17. On the average, how much T.V. do you watch during the week?

18. When you write, do you have a special writing place? Describe it.

19. Are there any special things you need in order to write?

20. Is there any time of day or night when you do your best writing? Why do you think so?

21. Under what conditions do you feel you do your best writing? Why?

22. Once you have an idea, how long does it take you before you sit down to write? How do you feel at that time?

23. Do you do any planning before you write? What kind of planning? How much? Do you do the same kind of planning for all pieces of writing? Why? Why not?

24. Do you write any drafts? Do you review? How much and what kinds?

25. Do you proofread? Why?

26. For how long a period can you write? How many pages do you write at one sitting?

27. How long does it take you to complete a piece of writing that you are satisfied with?

28. How do you feel when you complete a piece of writing?

29. Do you ever turn in a piece of writing you are not satisfied with? How often? Why?

30. Do you feel your pieces of writing are completed when you turn them in?

31. Is there any difference in your procedure for completing a school writing assignment from your own initiated writing? What are they? Why?

32. Is there any difference between the way you write for a grade or no grade? For yourself? For friends? In what ways? Why?

33. What is the longest piece you have ever written? Tell me about it.

34. Is there anything else you would like to add about your experiences with writing?

Appendix C

OUTLINE OF OBSERVABLE BEHAVIOR DURING COMPOSING[1]

Prewriting

Choice of place--near a window, by him/herself, in back or front of room, in a group.

Preparations--how desk is cleared, what is placed on the desk (pens, pencils, eraser, paper, dictionary); which pen or pencil is chosen; what kind of paper is to be used (choice of looseleaf, yellow legal, examination booklet, white unlined).

Particular kinds of physical behaviors and their frequency--non-interruptive (smoking, chewing gum, eating candy, looking out window, at ceiling, at teacher or other students); noise making (clicking of pen, tapping of fingers, groans); leaving seat or room.

Physical position assumed--where hands, feet, body are placed; kinds of facial expressions.

Period of thought--length of time; reading and contemplating the assignment and how to begin; reactions to the assignment; questions of the teacher and/or other students; talking with the teacher and/or other students, interventions by teacher and/or other students.

Planning

Length of time.

Mode of planning--outline, jottings, informal list; written or oral (lip movement).

Rescanning.

Revision, if any.

Nature of pauses--filled or unfilled, seeming ease or difficulty; looking out window, at ceiling, at others; noise making; leaving seat or room.

Non-interruptive behavior--smoking, chewing gum, eating candy.

Physical positions and facial and/or verbal expressions.

Interventions.

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[1] Pianko, S. The Composing Acts of College Freshmen Writers: A Description. Doctoral dissertation, Rutgers--The State University of New Jersey, Graduate School of Education, 1977.

Composing

Decision to start--ease or difficulty.

Length of time.

Nature of pauses--filled, planning ahead; unfilled, looking out window, at ceiling, at others, noise making, leaving seat or room; seeming ease or difficulty.

Rescanning--amount; visual or verbal.

Type of revisions--erasing, crossing out, adding; fresh starts; change of plans; minor revisions; time of occurrence.

Non-interruptive behavior.

Physical position and facial and/or verbal expressions.

Questions and/or talking.

Interventions.

Rereading

Length of time.

Time of revisions--length, scope; corrections, minor revisions, major revisions; total rewrite.

Nature of pauses--seeming ease or difficulty; satisfied or unsatisfied.

Physical position and facial and/or verbal expressions.

Questions and/or talking.

Interventions.

Stopping

Seeming ease or difficulty.

Context and conditions.

Physical position and facial and/or verbal expressions.

Questions and/or talk.

Interventions.

Contemplating Finished Product

Length of time.

Effect of product upon self.

Anticipated effect upon reader.

Physical position and facial and/or verbal expressions.

Questions and/or talk.

Turning in of Product

Length of time.
Facial and verbal expressions--feelings, attitudes.
Questions and/or statements to teacher and/or other students.
Physical stance.
Clearing of desk.
Organization of papers.
How and when student exits.

Appendix D

GUIDELINE QUESTIONS FOR COMPOSING[1]

Prewriting

1. What did you do before you began to write?
2. What did you think about before you began to write?
3. Did you think about what you wanted to say?

Planning

1. Did you use an outline? If so, what kind?
2. Did you know how you would organize it, or put it together?

Starting

1. What was difficult/easy about beginning this piece?
2. How long did it take before you put the first word, sentence, etc. on the page?

Stopping

1. Do you get a sense of closure after writing a piece? If so, describe it.
2. Do you ever get to the point where you feel you have captured everything?
3. When did you decide not to write any more?

Reformulation

1. Why did you make changes?
2. When do you make changes in a piece of writing?
3. What kinds of changes did you make?

Evaluation

1. What are the strengths/weaknesses in this piece?
2. Why are you more/less satisfied with this piece of writing?
3. What is your opinion of this writing? Evaluate it.

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[1] Brozik, J. D. An Investigation into the Composing Process of Four Twelfth-Grade Students: Case Studies Based on Jung's Personality Types. Doctoral dissertation, University of Pittsburgh, 1976.

Appendix E

COMPOSING PROCESS INTERVIEW[1]

The following questions are designed to help you tell about your writing process, what you are doing, thinking and feeling as you wrote each of your compositions. Your answers will help us understand your writing process.

Please answer as fully as you can. If you think something may be irrelevant, say it anyway. Some of the questions may seem repetitious; answer them anyway. You may remember something you didn't say before.

Do not write on this questionnaire. Talk out your answers into the tape recorder. Be sure you have pressed both the record and play buttons simultaneously. As you go through the questionnaire, read each question aloud before you answer, so that we will know which question you are addressing.

If you have any questions, please ask them before you begin. While recording the questionnaire, if you don't understand a question, try to answer it as best you can. When you are finished, let us know any problems you had--we'll try to help.

1. How did you feel during today's recording session?

2. Were you comfortable during the recording and writing periods?

3. Was there anything that may have interfered with your concentration (for example, a personal problem, hunger, physical discomfort, etc.)? If so, explain.

4. Did the position you used for writing feel natural and comfortable? If not, explain.

5. In what ways were the conditions surrounding this writing experience different from your usual writing situation? Describe your usual writing situation comparing it to today's. (That is, where and when do you usually write? What implements [pen, pencil, typewriter; lined, unlined paper, etc.] do you usually use? What are the usual conditions [quiet, radio, TV; alone, in a noisy room, etc.]?)

6. When you first received the assignment, how did you feel about the topic?

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[1] Glassner, B. M. Lateral Specialization of the Modes of Discourse: An EEG Study. Doctoral dissertation, University of New Jersey, Graduate School of Education, 1980.

7. What doubts, questions or concerns did you have about what you were asked to write?

8. Aside from your participation in this study, what (if any) purpose did you feel you had for writing your composition on this topic?

9. As you wrote, who did you feel you were writing for; that is, who did you have in mind as your audience?

10. What did you think about before you started to write?

11. If you thought about several possible ideas or topics, briefly describe EACH and tell why you chose or rejected each topic.

12 & 13. Give a narrative, or description, of what went through your mind from the time you received the assignment until the time you started to write.

14. What form did your plans take (e.g. notes, outline, mental formulations, etc.)?

15. Describe the nature of your plans. Consider how much of the composition you planned, whether they were general or detailed and to what extent you had already begun deciding on the words you would use.

16. How closely did you stick to your original plans? If they changed, tell whether they changed before or after you began writing or both, how they changed and why they changed. If they changed after you began writing, tell where and how you went about making the changes.

17. When you began to write, what did you write first (read these words aloud)?

18. Why did you begin there?

19. How easy or difficult was it to begin? Explain.

20. Why did you begin to write when you did?

21. When you began to write, did you know what words you were going to put on the page? If so, use the marking pen provided to underline as many words as you had formulated before you put the pen to the page.

22. Now, read your entire composition aloud, stopping wherever you can remember anything you were thinking, feeling or doing as you wrote. Using the marking pen provided, make a slash (/) and number it (/1, /2, /3, etc.) to indicate which part of the text you're commenting on. For each slash:

a) Say what the slash number is.
b) Describe any changes you made in the text.
c) Tell why you stopped writing there (if you did), what you were thinking/doing/feeling, and what led you to begin writing again (if you had stopped writing).
d) If you stopped to reread what you had written, say so and use the marking pen to draw an arrow from the slash (/) to where you began rereading.

23. As you were writing, what ideas or information came that you hadn't considered before you began to write? Include both ideas that you used in the writing, and those that you considered but decided not to include. For those you did use, tell when you got the idea and when you used it in your composition; that is, did you use it immediately, or did you note it and use it later? If later, tell how you kept track of the idea. For those you considered but decided not to include in the composition, tell when you got the idea and when and why you decided to reject it.

24. Tell about any changes you made during the writing period. Tell the number of any lines where you made changes from what you first put on the page and describe the change. Include:
- additions (a word, sentence, paragraph, etc.)
- anything removed
- word or phrase substitutions
- word reordering
- changes in sentence structure
- grammatical changes
- spelling changes.

25. Did anything you wrote surprise you? What? Explain why.

26. While writing, did you discover anything you hadn't realized before you began writing? What? Explain.

27. Where (indicate line numbers) was your writing particularly smooth-going? For each, try to explain why.

28. Where was your writing particularly difficult and slow-going? For each, describe the nature of your difficulties.

IF YOU FINISHED WRITING BEFORE YOU WERE TOLD YOUR TIME WAS UP, GO ON TO THE FOLLOWING. IF YOU WERE STILL WRITING WHEN YOUR TIME WAS UP, SKIP QUESTIONS 29-34 AND ANSWER #35.

29. Why did you end where you did?

30. Was the decision of where to end easy or difficult to make? Explain.

31. Did you reread the piece after you finished writing? If so, how much? If the whole piece, did you read it straight through or in sections? Describe.

32. What did you think about as you read AND after you read?

33. How did you feel as you read and after you read?

34. What (if any) changes did you make in the text after you finished writing?

35. Please go on to tell anything about the writing of this piece that the questions haven't covered.

When you have finished, please turn the tape recorder off. Thank you very much.

Appendix F

DIEDERICH SCALE FOR ASSESSING COMPOSITIONS[1]

Rating Sheet

Topic __________ Reader __________ Paper __________

	Low				High
Ideas	2	4	6	8	10
Organization	2	4	6	8	10
Wording	1	2	3	4	5
Flavour	1	2	3	4	5
Usage	1	2	3	4	5
Punctuation	1	2	3	4	5
Spelling	1	2	3	4	5
Handwriting	1	2	3	4	5

1. Ideas

HIGH. The student has given some thought to the topic and writes what he really thinks. He discusses each main point long enough to show clearly what he means. He supports each main point with arguments, examples or details; he gives the reader some reason for believing it. His points are clearly related to the topic and to the main idea or impression he is trying to convey. No necessary points are overlooked and there is no padding.

MIDDLE. The paper gives the impression that the student does not really believe what he is writing or does not fully understand what it means. He tries to guess what the teacher wants and writes what he thinks will get by. He does not explain his points very clearly or make them come alive to the reader. He writes what he thinks will sound good, not what he believes or knows.

LOW. It is either hard to tell what points the student is trying to make or else they are so silly that, if he had only stopped to think, he would have realized that they made no sense. He is only trying to get something down on paper. He does not explain his points; he only asserts them and then goes on to something else, or he repeats them in slightly different words. He does not bother to check his facts, and much of what he writes is obviously untrue. No one believes this sort of writing--not even the student who wrote it.

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[1] Diederich, P. B. Measuring Growth in English. Urbana, Illinois: National Council of Teachers of English, 1974, pp. 55-58.

2. Organization

HIGH. The paper starts at a good point, has a sense of movement, gets somewhere and then stops. The paper has an underlying plan that the reader can follow; he is never in doubt as to where he is or where he is going. Sometimes there is a little twist near the end that makes the paper come out in a way that the reader does not expect, but it seems quite logical. Main points are treated at greatest length or with greatest emphasis, others in proportion to their importance.

MIDDLE. The organization of this paper is standard and conventional. There is usually a one-paragraph introduction, three main points each treated in one paragraph and a conclusion that often seems tacked on or forced. Some trivial points are treated in greater detail than important points, and there is usually some dead wood that might better be cut out.

LOW. This paper starts anywhere and never gets anywhere. The main points are not clearly separated from one another, and they come in a random order--as though the student had not given any thought to what he intended to say before he started to write. The paper seems to start in one direction, then another, then another, until the reader is lost.

3. Wording

HIGH. The writer uses a sprinkling of uncommon words or of familiar words in an uncommon setting. He shows an interest in words and in putting them together in slightly unusual ways. Some of his experiments with words may not quite come off, but this is such a promising trait in a young writer that a few mistakes may be forgiven. For the most part, he uses words correctly, but he also uses them with imagination.

MIDDLE. The writer is addicted to tired old phrases and hackneyed expressions. If you left a blank in one of his sentences, almost anyone could guess what word he would use at that point. He does not stop to think how to say something; he just says it in the same way as everyone else. A writer may also get a middle rating on this quality if he overdoes his experiments with uncommon words: if he always uses a big word when a little word would serve his purpose better.

LOW. The writer uses words so carelessly and inexactly that he gets far too many words wrong. These are not intentional experiments with words in which failure may be forgiven; they represent groping for words and using them without regard to their fitness. A paper written in a childish vocabulary may also get a low rating on this quality, even if no word is clearly wrong.

4. Flavour

HIGH. The writing sounds like a person, not a committee. The writer seems quite sincere and candid, and he writes about something he knows, often from personal experience. You could not mistake this writing for the writing of anyone else. Although the writer may assume different roles in different papers, he does not put on airs. He is brave enough to reveal himself just as he is.

MIDDLE. The writer usually tries to appear better or wiser than he really is. He tends to write lofty sentiments and broad generalities. He does not put in the little homey details that show that he knows what he is talking about. His writing tries to sound impressive. Sometimes it is impersonal and correct but colorless, without personal feeling or imagination.

LOW. The writer reveals himself well enough but without meaning to. His thoughts and feelings are those of an uneducated person who does not realize how bad they sound. His way of expressing himself differs from standard English, but it is not his personal style; it is the way uneducated people talk in his neighborhood. Sometimes the unconscious revelation is so touching that we are tempted to rate it high on flavour, but it deserves a high rating only if the effect is intended.

5. Mechanics

(a) Usage, Sentence Structure.

HIGH. There are no vulgar or "illiterate" errors in usage by present standards of informal written English, and there are very few errors in points that have been discussed in class. The sentence structure is usually correct, even varied and complicated sentence patterns.

MIDDLE. There are a few serious errors in usage and several in points that have been discussed in class but not enough to obscure meaning. The sentence structure is usually correct in familiar sentence patterns, but there are occasional errors in complicated patterns; errors in parallelism, subordination, consistency of tenses, reference of pronouns, etc.

LOW. There are so many serious errors in usage and sentence structure that the paper is hard to understand.

(b) Punctuation, Capitals, Abbreviations, Numbers.

HIGH. There are no serious violations of rules that have been taught--except slips of the pen. Note, however, that modern ediotrs do not require commas after short introductory clauses, around nonrestrictive clauses or between short coordinate clauses unless their omission leads to ambiguity or makes the sentence hard to read.

MIDDLE. There are several violations of rules that have been taught--as many as usually occur in the average paper. Counts of such errors in high, middle and low papers at various ages and socioeconomic levels would be desirable in order to establish standards.

LOW. basic punctuation is omitted or haphazard, resulting in fragments, ron-on sentences, etc.

(c) Spelling.

HIGH. Descriptions of spelling levels are most often used in grading test papers written in class. Since there is sufficient time to make full use of the dictionary, spelling standards should be more lenient than for papers written at home. The high paper (at ages 14 to 16) usually has not more than five misspellings, and these occur in words that are hard to spell. The spelling is consistent; words are not spelled correctly in one sentence and misspelled in another--unless the misspelling appears to be a slip of the pen. If a poor paper has no misspellings, it gets a high rating on spelling, even if no difficult words are used.

MIDDLE. There are several spelling errors in hard words and a few violations of basic spelling rules, but no more than one finds in the average paper. Spelling standards differ so sharply from grade to grade and from one socioeconomic level to another that each school would do well to make a distribution of spelling errors per hundred words (at least for test papers written in class) and relate its ratings to this distribution.

LOW. There are so many spelling errors that they interfere with comprehension.

6. Handwriting, Neatness

HIGH. The handwriting is clear, attractive and well spaced, and the rules of manuscript form have been observed.

MIDDLE. The handwriting is average in legibility and attractiveness. There may be a few violations of rules for manuscript form if there is evidence of some care of the appearance of the page.

LOW. The paper is sloppy in appearance and difficult to read. It may be excellent in other respects and still gets a low rating on this quality.

Appendix G

MODELS FOR THE ANALYSIS OF WRITING[1]

Cognitive Model

C1 Describing
C1.1 Labelling - the mere concept word, e.g. 'There is man and . . .'
C1.2 Naming - the specific word, e.g. 'Mr. and Mrs. Jones went to town.'
C1.3 Partial information - some concrete details given, but unorganized and unsustained, e.g. 'wene you get to near the red circle you would of de caught.'
C1.4 Recording - simple concrete statements about the here and now or there and then in a list; language close to speech, e.g. 'it hit my head I fell over and Anthony said are you all right yes . . .' Past and present time confused.
C1.5 Reporting - some linking between statements in a chronological/spatial sequence, e.g. 'I went to school. Then I found my books had gone, so I went to the house tutor. . .' or 'There was an old house on the moor behind our village. . .'

C2 Interpreting
C2.1 Explaining - saying why something is so or how something is done, e.g. 'I was happy because it was my birthday', 'the card sorry means you can send one of the other players back. . .'
C2.2 Inferring - e.g. 'I think he's more sad than happy because he's alone', 'This wouldn't work because children wouldn't bother coming to school'.
C2.3 Deducing - links between statements, casual links, e.g. 'teachers will be in short supply because there will be much broader choice of things to do. That teacher won't be able to cover all the subjects, so choice of subjects wouldn't work'.

C3 Generalizing
C3.1 Abstracting - using abstract terms as well as concrete ones, e.g. 'People say children should go to school', 'The players move alternately, while beginning. . .'
C3.2 Summarizing - e.g. 'So you see Topcat won', 'The object of owning property is to collect rents from opponents stopping there', 'The first person to do that is the winner'.
C3.3 Overall evaluation - e.g. 'So Topcat won by being more clever'. 'The main object of the game is to meld seven cards of a kind'.

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[1] Wilkinson, A., G. Barnsley, P. Hanna, and M. Swan. Assessing Language Development. Oxford, Eng.: Oxford University Press, 1980.

C3.4 Concluding - e.g. 'So he decided never to enter the race again', 'These seven points show just how ludicrous that suggestion really was'.

C3.5 Reflecting - generalizing with reference to external rules or principles, e.g. 'This phase would generally have lasted several years'.

C3.6 Classifying - links between generalizations sustained in a classificatory system.

C4 Speculating

C4.1 Irrelevant (even if beautiful) hypothesis, e.g. 'If we didn't come to school we would get sick and die', 'The elephant's trunk was stretched by a crocodile'.

C4.2 Relevant but inadequate hypothesis, e.g. 'His trunk is to breathe better', 'if we didn't come to school the buses wouldn't come'.

C4.3 Adequate hypothesis - 'His trunk is for feeding with'.

C4.4 Exploring - asking tentative but relevant questions 'What would happen if. . .' e.g. 'But what would we do if we didn't come to school?'

C4.5 Projecting - a set of organized hypotheses about a possible future, loosely linked, e.g. 'A far better system would be to give secondary school pupils a basic three years schooling. . .' The writer goes beyond the information given, but cannot subject his thinking to critical scrutiny.

C4.6 Theorizing - sustained hypotheses in which links between one item and the next are hypothetico-deductive. Propositional logic rather than concrete reasoning as in C2.4.

Affective Model

A1 Self

The writer expresses his emotion and his awareness of the nature of his own feelings, or implies his emotion by describing action from which the reader can infer that the writer was in the grip of an emotion.

A1.1 The writer expresses or implies his own emotion, mechanically in some written work, explicitly in others, e.g. 'My feet were as wet as anything', 'I am afraid that day is a long, long, way away'.

A1.2 - not only expresses but evaluates emotion, e.g. 'The saddest day of my life', 'I did not like it indeed'.

A1.3 - shows awareness of self image, of how he appears or might appear, e.g. 'I looked like a fool'.

A1.4 - shows awareness of the springs and complexities of emotion, e.g. 'I got rather nervous about it and I couldn't find the way and went into another room and looked like a fool standing there asking where room one was'.

A1.5 - shows a general attitude or disposition, e.g. 'I long for the day when I can think about him without it hurting too much'.

A2 Other people

The writer shows an awareness of others both in relation to himself and as distinct identities.

A2.1 - records the mere existence of other people as having been present. This is the single dimension: others are present--acting, speaking--but no emotion is apparent by inference, e.g. 'The two boys went for a walk with their mother and they got lost and they came to a fence and that fence was electric and they was not lost. . .'

A2.2 - begins to indicate the separateness of others by, e.g. giving their actual words or significant actions. 'I woke up, had my breakfast' is probably not significant; 'the old man smiled' may well be.

A2.3 - the thoughts and feelings of others by quotation of actual words, perhaps as a dialogue, or by description of them, or actions indicating them. More perception called for than in the previous category though it might be fairly conventional.

A2.4 Analytical, interpretative comments on aspects of character and behaviour, or insightful quotation or dialogue.

A2.5 Consistently realized presentation of another person by a variety of means, perhaps by assuming persona.

A2.6 Ability to see a person and his interaction in extended context (e.g. a character in a novel).

A3 Reader

It is often argued that writing to an unknown or not well-envisaged reader will be poorer in quality since it lacks focus. Certainly the imaginative leap of the writer into the minds of others so as to grasp what terms have meaning for them must characterize effective communication.

A3.1 - reader not catered for. Writing context-bound, incomplete information, links missing.

A3.2 - the reader is a person or type of person to the writer. He may not be conscious of this, but rather attempts to fulfil expectations within the situation. He may do so partially but imperfectly.

A3.3 - the writer caters specifically for the reader, e.g. by relevant information, explanation (sometimes asides), shows an empathy with him, telling him what he needs to know to be able to interpret what he is told.

A4 Environment

The writer shows an awareness of physical or social surroundings, a sense of time and place. On the one hand the environment may be a source of special stimulus. On the other hand, a 'restricted code' may not offer the necessary context. Getting the register right is a sign of awareness of social environment.

A4.1 - assumes the environment.

A4.2 - describes or explains the environment, barely adequately giving background details, or gives enough details to clarify the background.

A4.3 - responds to the environment in a way that shows it has been especially significant and stimulating.

A4.4 - choses environmental items to achieve an effect, thus showing a higher degree of selectivity and evaluation than that suggested by A4.3.

A5 Reality

This is concerned with how far a writer recognizes a distinction between the world of phenomena, and the world of imagination, between magical and logical thinking; with how far the writer's own preferences or beliefs can come to an accommodation with external reality; with how far the literal-metaphorical aspects of experience can be perceived in complexity.

A5.1 Confusion of the subjective and objective world. This seems to occur with young children who believe that stories are 'true'.

A5.2 - gives a literal account without evaluation.

A5.3 - interprets reality in terms of fantasy.

A5.4 - interprets reality literally but in terms of logical possibilities.

A5.5 - interprets reality imaginatively in terms of art, perhaps symbolically or metaphorically.

Moral Model

Attitudes/judgements about self/others and events.

M1 Judging self/others by physical characteristics or consequences, e.g. 'She was ugly, so she was bad', 'He broke fifteen cups--naughty'. Judging events by pain-pleasure to the self, e.g. 'It was a bad day, I hurt my hand'. 'It was a good birthday. I got lots of presents'. 'A bad accident--the fence was smashed up'. Principle of self-gratification--'anomy'.

M2 Judging self/others and events in terms of punishments/rewards. 'I won't do that, Mummy will hit me'. 'I'll tell Daddy on you and he will beat you up'. 'If I do the dishes, Mummy will give me a new bat'. Events judged as rewards/punishments, e.g. 'I must have been naughty last night, the fridge hit me.' Heteronomy.

M3 Juding self/others according to the status quo. Mother, father, teacher, policeman good by right of status; the wicked witch, the evil step-father bad by right of convention, e.g. 'I hated the Jerries, I used to call them stupid idiots'. Reciprocity restricted to the child's immediate circle, e.g. 'I won't do that--it will upset Mummy'. Social approval/disapproval internalized in terms of whether behaviour upsets others or not. Stereotypic thinking. Events judged in terms of effects on other people. 'It was a bad accident. All the passengers were badly hurt'. Socionomy (internal).

M4 Judging self/others in terms of conventional norms/rules, e.g. 'It's wrong to steal. It is against the law'. Conformist orientation. Rules are applied literally on the principle of equity or fairness. 'It's not fair. We all did it, so John should be punished the same as us. We all broke the rule'. Socionomy (external).

M5 Judging self/others in terms of intention or motive, regardless of status or power, e.g. 'She didn't mean to drop those plates, so she shouldn't be punished'. 'Teacher was wrong, because she punished all of us instead of finding out who did it'.

M6 Juding self/others in terms of abstract concepts, such as a universal respect for the individual rather than in terms of conventional norms of right/wrong conducts. The morality of individual conscience. Rules seen as arbitrary and changeable. Autonomy.

M7 Judgement of self/others in terms of a personally developed value system.

Stylistic Model

S1 Syntax

This category is concerned with the relationship between grammatical units within the sentence. There is development from the simple to the complex sentence and from the use of restricted and unvaried means to the selection, as appropriate, from a wider range of more varied structures.

S1.1 Simple sentences with few modifiers or compound sentences without subordinates. The most common conjunctions are 'and', 'so', 'but' (often used in an additive rather than contrastive sense). Where subordinating conjunctions are used, there is not true subordination.

S1.2 Short, complex sentences with some short modifying phrases. Occasional use of adjectival clauses. Frequent use of adverbial clauses of time, place; clauses of cause and condition are used but not firmly established. Noun clause object very common.

S1.3 Longer complex sentences employing adjectival clauses and most types of adverbial and noun clause. Some re-arrangement of sentence units to stress meaning. More confident and elaborated use of modifiers. Some embedding.

S1.4 Sentences become more varied and 'tighter' in structure. Use of participal and infinitival expression embedded within the sentence. Clauses of concession and adversative constructions employed.

S1.5 Greater control and facility with sentence structures. Ability to adjust sentence structures according to the requirement of the subject field.

S2 Verbal Competence

This category is concerned with the writer's capacity to express his meanings effectively, to define his terms adequately and communicate successfully an increasingly wide range of experience. There may be changes from the concrete to the abstract, and to a more diverse, discriminating and precise use of words; from the literal to the metaphorical; from the stock to the individual statement.

S2.1 Vocabulary unlimited. Literal, not metaphorical, concrete, not abstract. A limited range of modifiers.

S2.2 Increased range of vocabulary but still tied to the concrete and familiar. Increased use of modifiers, temporal and causal initiators, adjectives. Circumlocution rather than precision in describing complex experiences.

S2.3 Increase in number and range of words to express feeling and mental processes. Many more modifiers related to the quality of experience: metaphor. Developing ability to use conventional language. More effective and precise use of initiating words and phrases. Experimenting with new words.

S2.4 Ability to use abstract terms and express an abstract idea. Use of general terms and superordinates: more extended use of metaphor.

S2.5 Greater discrimination in choice of words. Clearer definitions, greater precision in use of words. Ability to select the most effective word for the context: in control of choice.

S3 Organization

This category is concerned with the relation between the separate sentences and the whole composition. There is development from a relatively uncontrolled and incoherent handling of material to a more controlled and coherent organization.

S3.1 Little coherent structure. Ideas are juxtaposed rather than related. There is little elaboration or integration.

S3.2 Experience, ideas and observations are related to a single focus but without coherence between the parts. In narrative structure takes the form of a cluster of events without focus. In discursive writing a 'primitive chain' structure is often adopted.

S3.3 Sequence and structure are based on a simple linear or chronological pattern. Elaborating detail where employed is not yet selected and organized with a clear aim. Introductory and concluding sentences are most common in narrative and least common in discursive writing. The connection between one fact and another is not always made clear.

S3.4 More complex organization, though the sum of the parts does not yet make a whole. Interruption of a straight-sequential pattern by, for instance, retrospection or anticipation. Other patterns such as a logical one emerge.

S3.5 The relationship between the parts and the whole established. Explanation and amplification handled more coherently. Appropriate subordination of material within the paragraph. Introduction and conclusion employed with confidence.

S3.6 Capacity to control ideas and organize structure by a variety of means. Complex experiences or ideas often presented by balance or contrast. Image, symbol, the use of a predominant tone and atmosphere become unifying factors.

S4 Cohesion

Cohesive devices are employed to maintain continuity between one part of the text and another. Just as grammar establishes the structural relationship within clause or sentence, so cohesion established the semantic relationship within the text. There is development from the relatively unrelated to the fully related parts in a text.

S4.1 Few cohesive devices employed effectively. Pronouns where used, sometimes have no specific referent or are used imprecisely. Ellipsis, when employed, often shows no clear understanding of the referent, e.g. 'If they miss [the goal?] the other player has his [turn?]!' Little lexical cohesion. Most common conjunctions: 'and', 'so', 'then'.

S4.2 Marked increase in cohesive devices. Sequential and concluding conjunctions, e.g. 'afterwards', 'finally', 'eventually'. Use of temporal conjunctions, e.g. 'when', 'first', 'first of all'. Use of causal conjunctions, e.g. 'so', 'because'. Use of 'but' in an adversative/contrastive way. Some use of demonstratives as adverbs of place, e.g. 'here', 'there'. Some substitution, e.g. 'one', 'other', 'some'. Nominal substitution, e.g. 'one', 'the same' and verbal substitution, e.g. 'do so', 'be so'. Appearance of low level general terms, e.g. 'people', 'things'.

S4.3 Greater awareness of textual coherence to clarify and define meaning. Emphatic cohesive conjunctions, e.g. 'too', 'even', 'also'. Use of comparatives, e.g. 'identical', 'similar', 'more', 'less', and superlatives, e.g. 'the wealthiest'.

S4.4 Development of logical coherence. Use of superordinates. A wider range of adversatives employed, e.g. 'however', 'on the other hand', 'though'.

S4.5 A wide range of cohesive devices employed, e.g. reiteration, synonyms, antonyms, parallelism, contrast, assonance, alliteration, echoic words, etc.

S5 Writer's awareness of the reader

This category is concerned with the degree to which the writer can put himself in the place of the reader and see with his eyes. Initially a process of decentring, reader awareness includes such aspects as the writer's orientation to his reader, the degree of explanation and elaboration of detail to assist the reader and the relevance of that detail to the message communicated. At first there is an implicit assumption of the reader's omniscience. Later the reader is assisted towards understanding by explicit means. Later still, in more sophisticated expressive and poetic writing, various devices are employed deliberately to control the reader by implicit means.

S5.1 Writer assumes the reader's awareness of the context. Few modifying or elaborating details to assist the reader in understanding the context. Verbal syncretism.

S5.2 More elaboration of detail but without focus or reference. Explanation and elaboration still have no clear objective or function or are seen egocentrically. Selection of detail seems arbitrary.

S5.3 Detail related clearly to a theme or focus. Marked increase in elaboration and explanation; more use of modifying expressions and emphatic devices including asides and parentheses.

S5.4 Writer assuming a more confident stance to reader. Increasing use of initiatory, anecdotes and evaluative comments. More information provided in a more coherent way.

S5.5 Writer communicates with reader by sophisticated means. Irony, parody sometimes employed to relate to reader implicitly. Fable, allegory, the use of image or symbol, etc. indicate a relationship with the reader in less overt and obvious ways.

S6 Appropriateness

Appropriateness is the writer's ability to adapt his style or register to the field of discourse and to recognize and respond to the conventions of particular kinds of writing. Development from the inappropriate use of writing conventions to appropriate--recognition of the stylistic conventions of particular subject fields and kinds of writing--is significant within this age span.

S6.1 Writing close to speech. Little awareness of writing conventions. Little awareness of stylistic differences according to subject field though in narrative conventional opening and closing sentences are often used.

S6.2 Dawning awareness of writing models. Modifying and elaborating expressions more appropriate to writing conventions. There are still inconsistencies in register, however. Second-hand writing. More varied opening and closing sentences used in narrative. In discursive writing an undeveloped and unelaborated discursive style is perceptible.

S6.3 Appearance of 'literary' English and employment of 'literary' effects. Re-arrangement of particular units within the sentence, experimentation with short, simple/longer, complex sentences for particular effects, some sentence patterning. In discursive writing a less personal style emerges.

S6.4 Greater awareness of written conventions. More varied means allow the writer to experiment in a variety of ways, e.g. in use of figures or speech--suspense, bathos, humour, control of effects. Appropriate use of lexical emphasis, lexical cohesion, initiating expressions.

S6.5 Appropriate adjustment of register to requirements or subject field. Ability of writer to assume a variety of roles and discriminate between the different demands of subject, audience, and context.

S7 Effectiveness

The effectiveness of a written composition depends upon the writer's ability to respond appropriately to the demands of his subject and his readers. Objective criteria will never wholly supply the place of the personal judgement and personal response in assessing a piece of writing. The realization of an experience in writing, the unity and coherence of a composition ultimately depend upon an interaction between writer and reader in which the reader creates for himself from what the writer has offered. In the discursive modes, the task of assessment is easier than for writing in the personal modes. In one, the duty to one's reader to enlighten and to persuade is paramount and the means employed must be subordinated to that end. The writer is not his own master; he must employ recognized, conventional, public means of communication. Within the personal modes, the writer is less under the constraints of a particular subject field. His means of communication will be unique, he will organize his experiences in terms of his own vision and his own style. The degree to which his reader understands him will depend partly upon a recognition of writing conventions but partly upon the writer's own unique handling of his material. Often the reader lags behind the writer's vision and has to become familiar with the writer's vision before he can truly appreciate it. The following scheme represents a tentative attempt to plot development in the four writing tasks which the pupils carried out:

SA Autobiography

SA7.1 A string or chain of events related without proper emphasis or adequate contextualization. The writing is not shaped to assist the reader in determining its significance. The experience is unrealized.

SA7.2 A coherent composition with some elaboration and contextualization but without imaginative or emotional unity.

SA7.3 A coherent, if sometimes brief, composition in which there is adequate contextualizaiton, explanation and a simple expression of feeling without the writer's being aware of the springs and complexities of his feeling. The recollected experience has been shaped but not examined.

SA7.4 An elaborate composition in which various literary effects are employed to heighten the narrative but without proper integration of the parts into a satisfying and imaginative whole.

SA7.5 A fully contextualized and elaborated composition in which the writer shows self awareness and reflective ability but is unable to distance the experience or transform the recollection into a total imaginative unity.

SA7.6 A satisfying composition in which the experience is fully realized; the feelings are explored and examined. A variety of means are employed to achieve the immediacy of the experience for the reader.

SN Narrative

SN7.1 Little coherent narrative pattern. Events are described in a chain or cluster without adequate sequence or contextualization.

SN7.2 Unelaborated narrative pattern without any exploration of the nature of the events or experience described.

SN7.3 A narrative in which there is some elaboration, and some heightening of effects but the sum of the parts does not make a satisfying whole. The writer's approach and handling of material is not consistent throughout.

SN7.4	A narrative which strives after particular effects rather than a unified vision. The writer experiments with a variety of literary devices and techniques, there is much 'second hand' writing and no sustained emotional or imaginative involvement.
SN7.5	A fully realized and imaginatively satisfying narrative.
SE	Explanation
SE7.1	There is an inability to plan or organize material into a coherent account. Information is neither contextualized nor related to an overall design.
SE7.2	A coherent account but without sufficient information provided for the reader's understanding.
SE7.3	A coherent account with certain features elaborated without an understanding of the underlying principles. No precision in defining terms.
SE7.4	An over-elaborated account with some awareness of the underlying principles and broad structure but without classification or abstraction. Detail obscures the main design.
SE7.5	A coherent, austere account which shows an awareness of underlying principles and broad structure but has insufficient information for the reader's understanding.
SE7.6	A clear, coherent and fully elaborated account. Material handled confidently with adequate explanation and exemplification. Terms adequately and precisely defined.
SP	Argument
SP7.1	Statement, narrative, description or assertion rather than discussion or analysis. Little explanation or elaboration. Little organization of material.
SP7.2	Discursive style attempted but ideas are not developed or arguments sustained. Explanations are egocentric and argument primitive.
SP7.3	More elaborated discursive style with appropriate introduction and conclusion. Argument seen as a sort of 'chain'. There is an attempt to handle abstract ideas but without definition or analysis.
SP7.4	Discursive style established. Material is appropriately organized in paragraphs with topic sentences. Argument is sustained and handled with confidence but there is some limitation in the writer's awareness of the implications of his subject so that argument is often glib and other considerations unexplored.

Appendix H

CROSS-TABULATION TABLES
OF
GSD GROUPS AND LSI VARIABLES

Table A

Cross Tabulation of GSD Groups
and LSI Environmental Elements

GSD Categories	LSI Environmental Elements							
	Noise Subscale		Light Subscale		Temperature Subscale		Design Subscale	
	≥ 60 sound present	≤ 40 quiet	≥ 60 bright	≤ 40 low	≥ 60 warm	≤ 40 cool	≥ 60 formal	≤ 40 informal
1. CS	22.9	37.5	14.2	12.5	75.0	0.0	31.3	8.3
2. AS	12.5	50.0	50.0	12.5	50.0	0.0	25.0	37.5
3. AR	5.0	40.0	50.0	10.0	90.0	0.0	30.0	5.0
4. CR	17.2	31.0	55.2	13.5	55.0	6.9	17.2	13.8
5. CS-CR	29.4	29.5	70.6	61.5	47.1	5.9	23.5	11.8
6. CS-AR	5.0	35.0	80.0	10.0	40.0	20.0	25.0	15.0
7. CS-AS	12.1	36.4	63.6	12.1	57.6	6.1	39.4	15.2
8. AS-AR	16.7	30.0	66.7	33.3	16.7	16.7	66.7	0.0
9. AS-CR	10.0	40.0	50.0	0.0	70.0	0.0	60.0	0.0
10. AR-CR	17.6	23.3	58.8	3.9	64.7	5.9	35.3	11.8
11. ND	0.0	66.7	100.0	0.0	100.0	0.0	33.3	0.0

Table B

Cross Tabulation of GSD Groups
and LSI Emotional Elements

GSD Categories	LSI Emotional Elements							
	Motivation Subscale		Persistent Subscale		Responsible Subscale		Structure Subscale	
	≥ 60	≤ 40	≥ 60	≤ 40	≥ 60	≤ 40	≥ 60	≤ 40
1. CS	77.1	2.1	35.4	12.5	50.0	14.6	14.6	25.0
2. AS	87.5	0.0	68.8	0.0	31.3	0.0	12.5	12.5
3. AR	70.0	5.0	45.0	10.0	30.0	20.0	35.0	10.0
4. CR	58.6	10.3	41.4	20.7	24.1	17.2	13.7	27.6
5. CS-CR	70.6	0.0	41.2	23.5	35.3	17.6	17.6	23.3
6. CS-AR	60.0	0.0	35.0	20.0	25.0	35.0	30.0	25.0
7. CS-AS	75.8	3.0	36.4	3.0	36.4	27.3	27.3	24.2
8. AS-AR	66.7	0.0	16.9	16.7	33.3	50.0	16.7	0.0
9. AS-CR	60.0	0.0	20.0	20.0	40.0	30.0	30.0	20.0
10. AR-CR	70.6	5.9	47.1	5.9	41.2	17.6	29.4	29.4
11. ND	100.0	0.0	0.0	0.0	33.3	0.0	33.3	0.0

Table C

Cross Tabulation of GSD Categories
and LSI Sociological Elements

GSD Categories	LSI Sociological Elements											
	Alone		Peer Oriented		Authority Fig.		Vari. Ways		Adult Motiv.		Teacher Motiv.	
	≥ 60	≤ 40	≥ 60	≤ 40	≥ 60	≤ 40	≥ 60	≤ 40	≥ 60	≤ 40	≥ 60	≤ 40
1. CS	12.5	6.3	6.3	14.6	0.0	91.7	0.0	37.5	95.8	4.2	43.8	12.5
2. AS	37.5	0.0	0.0	31.3	6.3	87.3	0.0	43.8	93.8	6.3	62.5	6.3
3. AR	20.0	0.0	0.0	15.0	10.0	85.0	5.0	45.0	100.0	0.0	40.0	15.0
4. CR	10.3	10.3	10.3	10.3	0.0	86.2	3.4	44.8	82.8	17.2	27.6	24.1
5. CS-CR	5.9	0.0	0.0	5.9	11.8	88.2	0.0	29.4	94.1	5.9	29.4	23.5
6. CS-AR	5.0	0.0	0.0	5.0	5.0	75.0	0.0	40.0	100.0	0.0	25.0	10.0
7. CS-AS	30.3	6.1	6.1	30.3	12.1	78.8	0.0	42.4	93.9	6.1	42.4	12.1
8. AS-AR	16.7	33.3	33.3	16.7	16.7	83.5	16.7	33.3	100.0	0.0	33.3	16.7
9. AS-CR	30.0	0.0	0.0	30.0	0.0	90.0	0.0	50.0	70.0	30.0	30.0	0.0
10. AR-CR	23.5	5.9	5.9	23.5	0.0	94.1	0.0	41.2	88.2	11.8	23.5	29.4
11. ND	33.3	0.0	0.0	33.3	0.0	100.0	0.0	33.3	66.7	33.3	66.7	33.3

Table D

Cross Tabulation of GSD Categories and LSI Physical Elements

GSD Categories	LSI Physical Elements																	
	Auditory		Visual		Tactile		Kinesthetic		Intake		pm/am		late am		afternoon		mobility	
	≥ 60	≤ 40	≥ 60	≤ 40	≥ 60	≤ 40	≥ 60	≤ 40	≥ 60	≤ 40	≥ 60	≤ 40	≥ 60	≤ 40	≥ 60	≤ 40	≥ 60	≤ 40
1. CS	50.0	6.3	14.6	8.3	20.8	18.8	37.5	20.8	29.2	37.5	14.6	47.9	2.1	87.5	29.2	25.0	58.3	35.4
2. AS	25.0	6.3	18.8	18.3	12.5	31.3	25.0	12.5	25.0	43.8	25.0	31.3	6.3	93.8	31.3	18.8	37.5	37.5
3. AR	30.0	10.0	10.0	15.0	10.0	45.0	35.0	15.0	35.0	30.0	15.0	40.0	0.0	100.0	20.0	40.0	45.0	40.0
4. CR	31.0	24.1	13.8	3.4	20.7	3.4	37.9	17.2	34.5	10.3	24.1	34.5	0.0	93.1	24.1	37.9	62.1	24.1
5. CS-CR	47.1	17.6	17.6	0.0	23.5	5.9	41.1	23.5	35.3	23.5	29.4	52.9	11.8	88.2	11.8	29.4	64.7	29.4
6. CS-AR	35.0	0.0	20.0	10.0	15.0	15.0	40.0	3.0	35.0	10.0	10.0	50.0	10.0	85.0	35.0	10.0	70.0	30.0
7. CS-AS	36.4	12.1	29.2	6.1	18.2	39.4	36.4	24.2	[illegible]	39.4	24.2	42.4	3.0	97.0	18.2	24.2	60.6	27.3
8. AS-AR	33.3	33.3	16.7	16.7	0.0	33.3	33.3	0.0	33.3	50.0	16.7	50.0	0.0	100.0	16.7	16.7	66.7	16.7
9. AS-CR	30.0	10.0	40.0	10.0	30.0	10.0	30.0	10.0	20.0	20.0	10.0	80.0	0.0	90.0	10.0	40.0	70.0	30.0
10. AR-CR	29.9	17.6	11.8	5.9	11.8	23.5	41.2	17.6	35.3	23.5	5.9	52.9	5.9	88.2	41.2	17.6	64.7	23.5
11. ND	66.7	0.0	33.3	33.3	33.3	0.0	66.7	0.0	33.3	0.0	0.0	66.7	0.0	100.0	66.7	0.0	0.0	100.0

Appendix I

STUDENT COMPOSITIONS

Writing Task A: Personal account of an activity, reflection, observation, reaction, or memory

Directions: Write a personal account of one of the following:
(1) the most interesting activity or reflection that you have experienced this week; or
(2) a memory which is particularly vivid; or
(3) your observations and feelings on the events of a particular day this week; or
(4) your reactions, thoughts and feelings about a certain place or person; or
(5) an important event in your life.
You may write in any style you choose and use any prose form you like. Your response will be shared with me next week. You may rewrite as often as you wish but please bring all your drafts as well as the final draft with you to our next session. You have one week to complete your writing.

CS: Ron

A Ruined Saturday Night

Approximately a week ago, I attended a dance with several of my friends. It was an enjoyable evening with the whole "gang" of friends there. The band was good and we were all enjoying ourselves and just having a great time. When the band quite playing, we all started leaving and it just so happened that one of my friends stayed longer than did the rest of us. It is here that the pleasent atmosphere of the evening ends. As this friend of mine was leaving the building, he was suddenly attacked and beaten up for no reason. Apparently someone had had too much to drink and had become extremely aggresive. This friend of mine is a nice, easy going guy who has never hurt anyone and he paid the price for someone's ignorance of not knowing his own limit. I left the dance that night feeling that the evening had been a great deal of fun, but when I saw my friend the next day and heard the details of what had happened, this feeling soon turned to that of rage and disgust. I couldn't believe how ignorant and immature this person had acted. I believe violence should be avoided when ever possible and when I see and hear of totally unprovoked and unjustified violence such as this, it enrages me. Not only did it ruin my friend's evening, but it also ruined the evening for all of us. What is wrong with people if you can't go out for an evening of enjoyment without fear of being attacked? In my eyes, the person who attacked my friend is a very lowly being, who responds to situations more like an animal than a human being. He has accomplished absolutely nothing through his actions other than to clarify and emphasis his complete ignorance. This world has no need for such people and the sooner people such as this realize it, the better.

CS: Laurie

As a kid I idolized them. My two big sisters, Cathy and Angela. To me they were perfect. They could do no wrong, make no mistake. But this was too good to be true.

I can't remember the day, but I remember the feelings. I was angry and hurt. I was angry with them for not being perfect. But I guess that was part of growing up, as I found out.

AS: James

My Elementary Years

When I was a small kid, I always used to ask my mother how many days there were left before I could start kindergarten. She just told me that it wouldn't take long and that I should quit asking because it would come soon enough. I can clearly remember the first day of school. I got up bright and early on Monday morning. The sun was shining and it was a beautiful day. I was so excited that I just gulped down my breakfast while mom was preparing my lunch. Just think; I could take my own brand new lunch kit to school, just as I had so often seen my sisters do. Then I ran outside and waited for the bus to arrive. When it finally came, I got on and went to sit near the back of the bus. That first day at school was pretty exciting because there were so many kids to play with and so many new things to explore. Even working in the classroom was lots of fun because there wasn't really any hard work involved--we were allowed to colour, cut and paste all sorts of fancy pictures and other designs--that was until I started my first real year of schooling. Grade One was a little more complicated because it was there that we got our first reader and learned to read and write. After that year the fun was over and I had to start doing more things on my own. I was quite often assigned math homework which was my worse subject because I kept getting so many mistakes on my assignments. Then I got this bright idea of getting my older sisters to help me or sometimes even do it for me. This was all fine and dandy until one day when we were correcting our assignment as usual (we always had to exchange papers so we couldn't cheat) the guy that had my paper went to the teacher and showed her the work. She knew as well as I that I couldn't do my work that well, so she asked me to come up to the front. I was getting pretty nervous and when I got up there she asked me who had done my work for me. Of course, I didn't want to say that my sister had done all of it for me so I simply told her that I told her what to write down (my sister) and she wrote it down for me. Nobody believed me but they let it go at that and that was the last time I tried doing anything like it.

At Neville there were two schools. One was referred to as the "little school" and the other one was known as the "big school". Once you got to the big school, which started at grade five and went up to grade eight, then you were a big shot and you wouldn't dare go play with any of the little kids. Now you were big and tough and you wouldn't let anybody push you around. Even though we were now at the big school we still acted pretty immature and we teased the girls, called them names and sometimes even made them cry. We always waited for the recess bell to ring because, in the summer, the first thing us boys always did was play ball tag. This was one of our favourite games and we (the ones that weren't it) would usually head for the trees because there we could hide and be safe until the next recess.

We often did things that were strictly forbidden because we knew that even if we got caught by one of the teachers, we wouldn't get too much heck for it, unless it was Mrs. Dyck who found out about it--then we were really in for a good lecture. One of the things my friend and I most often did was go to the store which was only a short distance away. We knew very well that we weren't supposed to leave the school grounds but, nevertheless, we ran down there as fast as we could, sneaking out behind the trees and scratching our faces with the branches, but that didn't matter as long as we could get our candy. We always made sure we made it back before the bell rang because if we didn't, then we were sure to be in trouble.

My last year of schooling at Neville was a good one. Everybody seemed to be more grown up and nobody tattled on anybody else as we so often had done before. Then came graduation! This was a big time for all of us because it meant that we were leaving the "big school" and entering a whole new system. Graduation was a time when everybody shared their thoughts with one another and for some of us we will be leaving our old friends behind and seeking new ones.

In conclusion I would just like to say that I personally enjoyed attending Neville School because it was a time when I was completely free from worries. Even if you didn't always get your homework done or your assignment (if there were any) handed in on time, you still got credit for your work. Going from Neville School to O.M. Irwin Collegiate was a big step in my life because now I was totally on my own. I had to think for myself and make my own decisions even though it wasn't always always.

AS: Kathy

Last summer I went for 6 weeks to H.M.C.S. Quadra, a sea cadet summer camp in British Columbia. While I was there the course I was taking demanded that we spend 10 days on a YAG boat, 5 days for a sea training phase, and 5 days at a later date for a navigation phase. It was on the latter of these 2 cruises that this little incident occured. Our boat had dropped anchor in a small bay and tied up with the other 2 boats for the night. We had finished cleaning stations and we were all having Kai, a small evening snack, before going to bed. I took my hot chocolate and went to sit by myself on the shaded side of the boat to be alone with my thoughts and relax after a long day. From where I sat I could see the quiet waters of the bay rippling in the moonlight and I could hear the water making little slapping sounds as it hit the hull of the boat. As I sat there in the gentle breeze looking at the clear, star-filled sky, keenly aware of my surroundings, I happened to see a falling star. I remember gasping involuntarily at the beauty of it. It wasn't necessarily an unusual sight, but it was so unexpected that I sat there in awe for a time after it had disappeared. It left me feeling strangely peaceful. It is all so clear as if it just happened yesterday. This is not really an extraordinary incident, but the memory of it is so vivid that it has returned to me on several various occasions since.

AR: Tracy

The most interesting activity that I have experienced this week was a terrible one. It was actually a combination of two things in one week. Thursday I wasn't feeling well. I had a fever, and never went to school. That night my girlfriend came over and broke up with me. How to end a bad day the hard way. I really liked her, and wasn't expecting the news. We had only been going out together for one month. I had to study for my Hamlet final, which was on Friday. She picked a fine day to break-up with me.

I went to school the next day, not feeling too well. My tonsils were swollen up like balloons, and my ego had shrunk like a deflated balloon. I wanted to write the test before the weekend, or else I wouldn't have gone to school. I went into the test and all I could think about was her. It showed, eight hours of studying for a 58%. What a waste of time.

I try to forget about her, but she was so nice that it is very hard. I had a grad date, but not anymore. This too is on my mind. Going to grad without a date doesn't look too good.

The worst problem has yet to come. I felt very tired all week, and I finally got a check-up, because I could hardly swallow. The doctor said my tonsils were infected, and a blood test was needed. They sent me to the hospital for a blood test, before I left I asked what I might have. "Either rheumatic fever, or mono," the doctor said. Sharla, my ex-girlfriend had mono, about eight months before we went out together. The results came on Friday. Mono was the problem, and rest and pills were the answer, the doctor gave me.

My next appointment is Wednesday, the twenty-seventh of April, at three thirty. It will be just a check up on my tonsils, to see if they have to be removed. They feel better, but who knows when they will act up again. I may have to get them removed in a week or two. I'm not looking forward to that day.

AR: Fiona

I Thank You!

Before I haul the last box out I have to sit down and pay tribute and thank you for all you have given me. You are my room and I owe you much. I remember well when I ran in your welcoming door and claimed you as my own. You patiently awaited my redecorating schemes. Your walls were plastered with pink elephants and dancing ballerina dolls. You watched me mature, going through the good times and the bad. You listened to my stories and always seemed to understand when no one else did. You were my confidence, and I could share secrets with you. At night you came alive; figues dancing in the magical moonlight. As I grew older, you seemed to also. The pink elephants and dancing ballerina dolls were replaced by hard wood panel and velvet paper. You listened as little girl stories changed to experiences with boys. You became a private refuge reserved for me only. Parental problems were often, any many times I angrily slammed your door to close off the outside world. But what I remember most is how you endured my first heart break. Within your confines I gathered up the pieces of my broken heart, straighted out my life, and found strength to go on. I have grown up, as I am going to university this year, and I will get another room. However, it will never be able to replace you in my heart.

CR: Arthur

I knew my destiny when I first saw a mountain. Years of searching, years of being rejected had forced me to become somewhat of a loner. The mountains give me a feeling of isolation and great beauty. When I travel to the mountains, these feelings stir my emotions and because of this, I look forward to my now annual trek to the Rockies.

I really don't know how I survive the months I spend here on the "boring" prairies. When summer finally rolls around, I throw my sleeping bag and tent into the car and leave this province as fast as I can (without being caught for speeding, of course.) My first stop on the trip is Calgary. Here, I find a nice motel and try to call a couple of friends. Every year that I've tried to call them, they're never home, but I haven't given up yet. After a hearty meal at the nearest McDonalds, I lie in my motel room and look forward to the next day. In the morning, I'm up early, and before traffic becomes too congested, I'm a fair distance into Banff National park. I don't stop in Banff, but I drive a little further to my next stop, Lake Louise. I find a nice camping spot and set up camp. Every time I come to this lake, one thought is in my find. "Fantastic!", I always think. This feeling hasn't changed yet. Making use of the many recreational facilities (canoes, paddle boats), I stay here for about two days. After Banff, the mountains get smaller, and become spread farther apart. Instead of continuing farther west, I turn due south into Glacier National Park in the U.S.A. The warm feeling that beauty gives me, intensifies inside me, whenever I'm in this park. The mountains seem to be twice as high and the scenery, must breathtaking. This is where I fulfill my "fantasies" of isolation. I leave my car at a hotel at the Continental Divide. The remaining days, I spend roughing it. A ten mile trail leads me to a medium-sized mountain. With little difficulty, the mountain can be conquered, and at about 200 ft. below the jagged summit, on a large, flat ridge, I set up my tent.

I've always believed that anyone who doesn't believe in God, hasn't seen the mountains. Who is not awed by the majestic peaks, the wildlife, the smell of pine, the fresh rain, and clear brooks? The days or week that I do spend up here, I pass by fishing, listening to music (jazz), reading a little, but mostly I sit on the edge of the ridge and absorb the beauty.

Sooner or later, the trip ends, and I find myself back in Saskatchewan. Although I'm home physically, my feelings remain in the mountains and I anticipate the arrival of the next summer.

CR: Karen

Alone with the Moon

I sat on a cold cement bench shivering as the cool wind wafted past me. There were lights all over, bright, dim, flashing and colored. As I sat I watched people pass. There were people from all walks of life, tall, short, fat, skinny and all different colors. The ladies' shoes made a clicking sound on the cement. The sound of cars passing was persistent yet in the background. The smog from the city made the moon cloudy and dimly visible. In all of the crowds of people that passed there was not one familiar face. I knew no one, no one knew me. I felt a lonliness come over me. Suddenly this city scared me. I had to leave. I had to find someone I knew, someone who cared about me. The crowds of people suddenly turned viscious. Everyone was out to get me. Everyone had suspicious eyes. I rushed to my temporary home, ran to my room, searched out my writing tablet and began, Dear Mom and Dad. In those words I found solace. I found someone who knew me and cared. Now I could go on living as an exchange student in Germany, for I knew that the three months would pass probably too quickly.

ND: Richard

Theres Nothing Superstitious about Friday the 13th

The date was Friday June 13, 1980. My sister and I arrived home from school and we saw that our brother, Robert, was home visiting with our parents. We knew that we would be bored at home so the three of us wanted to get out of the house. Immediately after supper we jumped into my brother's van and we went to pick up his girlfriend. After picking her up, we drove around for awhile. We couldn't think of anything to do so we went back to our house to have something to drink. Suddenly someone had the idea of going to Robert's place and listen to some music. As we were going to Robert's, Joanne, my sister, mentioned that we should go down to the lake. We drove around for fifteen minutes looking for somebody we might know. There was nothing going on so we took off to my brother's place. We took our time because we were in no rush. When we arrived at the corner, to turn off to get to Robert's place, we saw someone racing down the field, with his tractor, toward a farm. He saw us driving up the road so immediately he turned around and headed our direction. When we met up with him, the man jumped out of his tractor and ran for our van. His face told us there was something wrong. He informed us to get help immediately because there had been a head on collision just ahead of us. We were only ½ a mile to the nearest phone, this was my brother's place. Robert called the police and the ambulence and the three of us sat there shaking with shock. One of the guys, in the vehicle, of the accident, was the son of the man who was in the tractor. He had stayed there while we phoned for help. We went back to the scene of the accident. There was a total of 5 teenagers in the accident and both vehicles were trucks. Our job would be to drive to the main highway and wait for the police. While the three of us waited for the police, my brother and the man were at the scene trying to pry his son out of the truck. His knees were pinned underneath the dash.

The police finally arrived and we raced back to the accident. By the time we got there, they had already taken the man's son, Terry, out of the truck. We were told to stay away from the vehicle. I walked around the vehicles looking in the other truck which was flipped upside down with the box through the other truck. There was someone hanging upside down, dead, and still strapped in his seat belt. I saw that there had been another girl, who was thrown out of the truck, laying on the ground. I stood there and watched her die. I was unable to help because we were supposed to stay away. It was all a bloody mess. There was blood everywhere we looked.

The girl who survived, out of the five, was being cradled into my brothers arms because she was helpless and unable to move. She was thrown clear of the vehicle and when she landed she crushed every bone in her hip. The ambulance finally arrived and the ambulance drivers loaded the two who were alive. I had known three out of the five in the accident.

I had seen why the accident occured, the next day. The road is a road that we all enjoy going over because it is loaded with thrill hills. These hills were also enjoyed by those teenagers and it was too bad they never lived to tell about it. It was lucky that at least two out of the 5 survived. The time and place will never be forgotten by the four of us again.

ND: Kathleen

The Unforgotten Thought

Whenever I see an elderly lady struggling with her grocery bag or two Senior Citizens busily chatting as they walk to their destination I think of her. I can see her face, here her voice, I can almost feel her reassuring touch. When my world seemed to be tumbling down on me she always seemed to have the right things to say. When I needed a friend, a true friend, she was always there for me. There were so many things that I wanted to do for her. When I first experienced the joy of reading and writing I wanted to share it with her. I wanted her to feel the same enthusiasm that I did but she wouldn't let me. I knew she wanted to feel what I did but she wasn't shelfish; she thought that I should be spending time with my friends instead of teaching her how to read and write. Now I wish I would have made the time. I feel that I took more from her than I ever gave her and now its too late to change it. Whenever I think of the good things she did for me the haunting memory comes back to me like a bad dream. I can see her laying in the hospital not knowing what was wrong with her. I wanted to help her, to make her well again. I wanted her to come home and have things the way they used to be but deep down I knew that that would never be. Everytime I went to visit her she seemed to have more tubes hooked up to her now frail structure. Her smile wasn't as bright and reassuring as it had been and her fighting strength seemed to be diminishing. She didn't even have enough strength to open her Christmas presents. That was when I really knew that she was getting worse. To a child of twelve Christmas and presents were an exciting event even when you were ill. It wasn't long after that that she was rushed to the Plains hospital in Regina. What seemed like months later she was allowed to come back home. They had diagnosed her ailment as being cancer of the pancreas and gave her less that six months to live. I thought I had prepared myself the best I could under the circumstances until I saw her. The kobalt treatments had added twenty years to her physical appearance. She could no longer walk, her hair was thinning and you could barely understand her when she talked. I wasn't able to comprehend emotionally everything that was happening. I had stopped going to visit her it had effected my school work, my work and most all it had effected me emotionally. I can't get rid of the guilt I feel for being so selfish and deserting her. I finally gathered up enough courage to see her. I walked into her room when she was saying her final good-bye. I held her for the longest time. I thought if I didn't let her go she would stay with me forever. The one thing that helps me turn the nightmare into a beautiful memory is when I remember her saying that I wasn't just her granddaughter I was her friend.

Writing Task B: Explanatory essay on a given topic

Directions: Choose one of the following topics and write a short essay of three or four paragraphs. Think of your audience as an acquaintance who doesn't know:

(1) How to wax skiis
(2) How to study for finals
(3) How to win friends and influence people
(4) How a good teacher teaches
(5) How a jury is selected
(6) How something such as steel or gasoline is made
(7) How a particular sport is played

You will have one hour to plan, draft, and revise your composition. You may use any of the writing materials provided. At the end of the session your final draft will be marked and graded by the researcher as any other school writing assignment might be.

CS: Ron

Studying For Finals

When going to school, a person often encounters exams. The most feared and dreaded of all exams is the final exam. Many people have unnecessary fears of the final exam--fears that can easily be overcome by following a few easy guidelines.

When studying for a final exam it is important to have all the information obtained through the course at your fingertips. This will help avoid unneeded and disturbing interruptions. Many people, once they have obtained all this information and realize just how much information they are required to know, immediately panic. This is exactly the wrong thing to do. Rather take a calm rational approach to the books, reminding yourself that you already know it, and merely need to brush up on certain areas. Start from the very beginning of your notes, slowly going over every bit of information. Take notes on the major points and refer to texts if your notes are insufficient. It is usually wise to completely study one subject without taking breaks. This way your train of thought is just on that particular subject. You will find that this technique will assist you in remembering many details you may normally have forgotten.

I find that studying several weeks in advance is totally useless. Rather, I find that if I thoroughly study my notes one or two nights prior to my exam, the information needed for that exam remains fresh in my mind. This, however, is not the proper procedure for everyone. Each person must experiment himself, finding the appropriate time and length of time to succeed in writing final exams.

If you follow these rough guidelines, I have layed down for you, you should end up with a couple of complete pages of review notes which will simplify the studying procedure considerably. As stated earlier, you may have to modify this procedure for your own personal tastes and to achieve maximum efficiency, but I believe this to be a good general outline to follow when studying for those dreaded final exams.

CS: Laurie

How a good teacher teaches

You should, first and foremostly, respect all your students. You should listen, without interupting, to a student's answer and should never laugh, if the answer is given seriously, nor should you ridicule the student in front of the class.

In order for the students to remember, you should repeat a concept several times. This also helps the students to get a clearer idea of the concept.

In every class, there are excellent, average, and poor students. You should never forget this and exclude the rest of the class by teaching only to the best or worst students, but try to accomodate them all.

If you use all of these ideas, as I have outlined them, you should be able to teach like a good teacher, if effect, be a good teacher.

AS: James

How to study for finals

The first thing or one of the first things anybody should do when they are preparing to study for an examination is to make sure you have all the necessary information. You should basically know what is going to be on the exam so that you don't study the wrong material, and it is equally important that you understand everything that you have written down as notes. Always make sure that you can easily read your notes and make out what is being said to you.

Another very important idea is that you should always organize your material so that you have good access to it. When you are studying and you come upon a certain definition that you are not quite sure as to what it means, there should always be a dictionary or your school textbook close at hand so that you get it straight, right from the beginning, as to what is being referred to. It is a good idea to build a specific pattern or method of studying because often it can help you to remember more clearly what it was that you studied the previous day. I like to study by doing a lot of memory work because in this way I can relate back to such and such a word and when it comes time to write an exam, this helps me to think better and also to write more than I normally would on just one topic itself. As for myself, I usually start studying about one week before an exam because usually the information that I have now learned and memorized best stays with me and I can think more clearly when it comes time to write the exam.

When studying for a final examination, you should quickly scan over all your information and make a small note in the margin as to which areas you already know quite well, and which material you have a lot of rereading to do. You should never leave your studying for the last minute because it is a bad habit to get into and it could possibly cause you to fail a class and that, in my opinion, is the last thing that should happen to anyone. Studying is not one of my better things to do but the way I look at it is that if you study hard and do a good job the first time around, you don't have to worry about having to repeat a class or even your entire grade.

AS: Kathy

How a Good Teacher Teaches

I think a good teacher is one who often starts the class with a few comments about the weather, some little joke or funny incident from home, or some event that has taken place in the last 24 hours. I feel simple comments such as these help to create a friendly casual atmosphere in the classroom and make the students more relaxed. I know for a fact that if I am relaxed I find it far easier to concentrate on my work or what the teacher is saying. By the same token I don't think a teacher should be too slack with his/her class otherwise the students will get very little out of it (education wise).

If a teacher is going to give notes I think he/she should go through the notes and explain them in detail for anyone who does not understand them. I feel a good teacher should ask frequently, if there are any questions on what has been covered, answering any questions patiently and politely.

If a teacher is studying a novel or play (as in English) I think he/she should go back after each chapter, scene, or whatever the case may be, and explain the events that have taken place, asking questions to be sure the class has understood. When questioning, a teacher should ask a different student every time so everyone is given a chance to answer. If a teacher happens to be demonstrating some technique I think he/she should allow the class to try it too so they can experience it first hand. I feel it is easier to understand how something works by actually doing it.

When giving assignments a good teacher should tell the class exactly what is expected of them so there is no doubt in anyone's mind.

When it comes to testing, I feel teachers should inform the class 3-4 days to a week ahead of time not just the day before the actual exam, because students often have reports or exams to write for other teachers and this gives them a chance to study. A general outline of what the students can expect to find on the exam, is a good idea. I like a teacher who tells the class what kind of questions may be found on the exam, but at the same time not telling them exactly what the questions will be. That way the student still has to know the work pretty thoroughly. Usually students either know the work or they don't.

I also think a good teacher is someone who goes over his/her exams after handing them back, so the students can see where their mistakes were made and can correct them.

This may seem like a lot for one teacher to do, but I think a good teacher is someone who takes pride in helping his/her students to get better marks (good marks), and at the same time gaining self-satisfaction when he/she can see the good results of his/her labors in the students' marks.

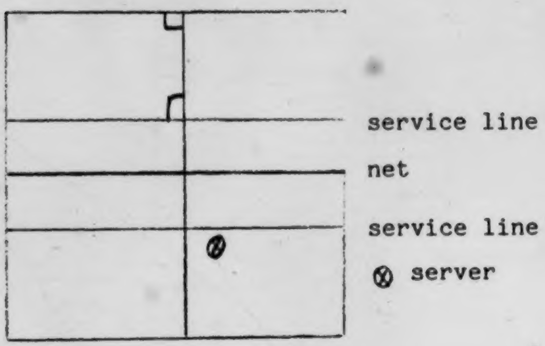
AR: Tracy

Badminton is played with a racquet and a birdie, there are many objectives in the game. The main objective, of course, is to get the bird over the net, and touch your opponents side of the floor, without him hitting it back. The game of badminton goes up to the score of fifteen. If the game is tied at thirteen, the receiver of the serve has the option of setting the game to five points, or not setting the game at all. If he sets it to five points, the first one there wins. If he says "no set", then you play until someone gets fifteen. If the game is tied at fourteen, the receiver has the choice of setting the game to one or three points. Again if it is set to one point, the first one there wins, and the same goes for a three point set. If the game is tied at any other point in the game, play continues until thirteen, fourteen, or fifteen is reached.

The basics in badminton are serving, the drop shot, the drive shot, the smash, and the clear. Badminton should be played mainly using the drop and the clear shot in singles. The smash is used only to put the bird away if a poor clear or drop shot is accidently used, by your opponent. In doubles, the drive shot, and the smash are used mainly. In mixed doubles, the drive shot, the smash, and the cross court drop are used quite a bit.

To execute a basic drop shot, you must have the same action as your clear and your smash, so as to fool your opponent. The bird must be contacted directly above your forehead, with your arm and racquet extended. You must first swing your arm, and stop at the peak of your swing, where the bird should be met. As you make contact with the bird, you must follow through, and return to position in the middle of the court. You must keep your eyes on the bird at all times. In the clear, everything is the same, except you contact the bird higher, and you cock your wrist, and snap it at the peak. This forces the bird high and to the back two feet of the court, preferably. In the smash, the bird is contacted slightly ahead of you, and your swing is much faster. Your follow through is complete, with your return to the middle of the court. Once you have returned to the middle of the court, you must keep your racquet up, not letting it sag to the floor. The smash should be placed down the sidelines, and shouldn't be returned if executed properly.

The serve is the second most important step in badminton, you must complete this with great accuracy, to become a good player. The bird is first contacted as you drop it, as near your waste as possible, with your racquet extended outward. The bird must travel within two or three inches of the net, or it will be pushed passed you by your opponent. If your racquet is above your waste, it is an illegal serve, and you lose your service. The serve must be placed in either spots on the court, outlined by the squares. The serve is most effective if placed here, because it forces your opponent to use his backhand, which is weaker than your fore hand.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The most important part of the game is the movement on the court. You should never cross your legs, side step is used for best results. After every shot, you should return to the middle of the court, to regain court advantage. Once you are in the middle, you have equal distances to travel in all directions, making your next shot just as easy.

AR: Fiona

When wanting to win friend and influence people, our speech pattern, the way we speak and what we actually say are key items in our conservation. If I feel I am correct about an opinion or topic, I should stand by it. For example, if I felt pink and blue make a fantastic colour combination and my neighbour disagreed, I would still stick by it. Also, I would never use the line "my father says..." just to back up my own opinion. Instead I would just say "I feel... because..." and have evidence to back me up. People respect you if you have a mind and are willing to talk intelligently, always remember though to have some knowledge of the topic you are speaking about.

Another important characteristic to have in gaining friends and influencing others is a good-natured attitube. The person who cannot be friendly to others will find it difficult to meet and get along with people. A smile is always a good way to show you are a happy and out-going person, no one cares for a stick in the mud. One who is fun to be around, never has any problems winning friends. Having a good natured attitude helps you in all ways and one is usually respected for having it.

Besides being a lot of fun, one must also have a serious side but do not go to extremes. Our world has many problems in it today, and we are all faced with troubles. Having a friend to confide in helps one to have strength to pick up their feet, and get their life together. It gives one a sense of security to know that there is someone in the world who cares enough about you to take time to listen. Being able to express your sorrow, joys and frustrations is quite important and sometimes just a listening ear or a shoulder to cry on will bring or strengthen the friendship.

The most important thing I think I could say about winning friendship and influencing people is that you must have confidence. If you don't like youself and feel good about yoursef, others won't either. And if you don't care about yourself, you usually won't care about others. Having confidence in yourself will help you face many challenges in life you encounter.

CR: Arthur

A Friend Indeed?

I think that winning friends is a matter of time. One cannot enter a room full of people and instantaneously pick and choose an individual who will be his friend. To discover a friend, one must spend time with the individual. They must see each other daily, whether it be to discuss problems or just have a good time. On the same thought, when trying to win a friend, you will have to be yourself. If a person changes his morals, his outlook on life, just for a friend, the friendship cannot last very long because his morals will conflict with his actions. What you are may not appeal to some people, but there is always someone who can relate to you. It may take some time to find this person, but a long wait should not be mistaken for rejection.

A good sense of humor is also an asset in winning friendships. Most people do not enjoy a person without a sense of humor. When I speak of a sense of humor, I do not mean one has to be able to crack a joke to make people laugh. I mean he must be able to accept critisism, and make people feel good. A person must also be able to express his emotions. If there are little problems or quirks within a relationship, these things must be cleared up before they build up inside of him and inevitably become unbearable.

A key word to success in this subject would be "honesty". People in this world need to hear the truth, and will appreciate your honesty. The truth may also hurt you, but you will gain respect from your peers.

Another major point is that one must be realistic and be able to cope with, and accept any situation. If one expects too much or continually degrades himself, how can he expect to face other people? Relating to the same theme, one must have humility. This is similar to a sense of humor, but as well as being able to accept critisism, one must expect and live by it. To mildly contradict the last statement, one must be able to live with oneself. You can accept these critisisms, but you should live only by the ones you think are right.

It is always nice to have many friends, but a true friendship usually involves two people whether it be a girlfriend, your spouse, or your next door neighbour, true friends are capable of many accomplishments like a very open relationship and mutual contracts (marriage).

Relationships are very important and a necessity in surviving in this harsh world. I do not think that there is a person on this planet who is a perfect model for my "recipe", but if you give these things time, you can grow into them.

CR: Karen

The dreaded task that must be done!

Studying for finals is a dreaded task for all students. After a full semester of writing short-hand notes so you could keep up with the teacher, now you have to sit down and try to descipher them. Because finals usually include the whole years work there could be many notes to study from and it could take a long period of time. The first step would be to go over your notes and make sure that they are all understood. I would read them over three or four times and then learn them one page at a time and memorize the different concepts and examples.

I find that the best place to study is in a room that is familiar to you. If the place is unfamiliar most of the time will be spent looking around and seeing what there is. The room should be quiet as well except for a radio that is playing very softly. If this causes too much distraction then the room should be as quiet as possible.

Studying with a friend can be helpful for a while, however, soon the studying will digress and the topic will change to discussing plans for Friday night. The real, intense studying should be done alone.

When all of your notes are neatly packed away in your head and you feel like you have studied long enough then I would suggest going over it just one more time and repeating the information to yourself or out loud. This really boosts the confidence if you have it "down pat" and you actually look forward to writing the exam. If you don't know your notes very well I would recomend learning for a while longer, and then you too can feel confident.

ND: Richard

How to study for Finals

The way I study for finals is very easy. At night, when I get home from school, I immediately go to my room and set my books on the bed. The next thing I do is get paper from the dresser and set them beside my books. This paper is for writing your notes on. Next, I find myself a suitable pen, a pen that writes smooth and has an easy flow to it. The next thing you should do is get yourself something to eat and drink so that you will not have to get up while you are studying. Set aside another piece of paper and write down the time you begin and the time you end. Also write down any times you have had to leave the room for something. This will give you an idea of how long you have studied that night. Next thing is open your books to the place where you feel you should have to study the most and begin writing out all the things you think is important. As you are writing your information, read over your notes once in a while so you can get a picture of it in your mind.

Once you are through with the notes you have written down for the most important section, go back to the beginning of the school year's work and again begin studying there. Do the same as what you have done for the imporant section. Continue writing notes for all other chaptures, and make sure you have missed nothing out.

Once you have compelted all your notes, begin studying and memorizing all you have written down. A good way to memorize is to read just a few lines first and memorize those. Make sure you miss nothing out. Read it over and over, constantly, saying it in your mind until you have it perfect. When you are satisfied with what you have learned, close your books and go do something else for an hour or so then come back to your papers and see what you have forgotten. The things you have forgotten, you should study over again. When you feel you are satisfied with your studying leave it until you write the exam. Reading things over before the exam will help you.

ND: Kathleen

How To Study For Final Exams

A student coming out of elementary school that has never had to prepare himself for a final exammay have some difficulty. A final exam in most classes is worth at least half of your overall mark throughout the year. An exam of this nature should not be taken lightly especially if you wish to further your education. Some students start to study for their final exam the night before and usually their mark shows their effort. There are different studying technics for different subjects. Social for instance requires alot of reading and memorization whereas algebra requires more calculations. If you were to start studying for a Social or Biology final you should start studying at least two weeks before the exam, even if it is just reading to refresh your memory. Once you have read over your notes than you can begin to pick out the major topics that you have covered throughout the year. A teacher will usually put the more important topics on the final exam. After you have covered the major topics you should begin to review the minor topics but don't spend as much time on these as you did on the major ones. Some people prefer to memorize by writing others prefer to read and some even use a tape recorder. You may have a method of your own which you prefer to use. If you are studying diagrams it may help to make one good diagram and then have copies made so that you may practice labeling them.

In Algebra, Physics, Trig. or Chemistry you have very little reading or memorization work compared to Social or Biology. You should begin studying at least two weeks a head of time depending how well you do with calculations. Some people may only require a few hours of studying while others may need days. The first thing that should be done when studying for these subjects is to make sure that you know your formulas. Once you know your formulas you should start doing practice questions. You may have more problems in some areas therefore make sure that you do more questions on the problem areas.

Everyone has their own techniques and styles for studying for a final exam. Some people require more studying time while others require less. It should be up to you to analysis your subjects and find out where your problems are and make sure that you donate adicuit studying time to that subject. If you leave yourself enough time you shouldn't run into any problems on your exams.

Writing Task 1: An Autobiographical Narrative

Topic:	"The best/worst experience I have ever had"
Reader:	The teacher as trusted adult
Function:	Personal statement
Content:	Student's choice of content on the principle of memory selectivity

CS: Ron

My First Motorbike

When thinking of a pleasant memorable experiance in my life, my memory falls back on the day I bought my first motorbike. I had longed, wished, and fantasized for a bike for years, and I couldn't believe it the day I walked into Cheryden's to pick up my bike. To many people, a motorbike is a mere object, a chunk of mass, a meaningless waste of time and money, but I knew better. My bike and I started a beautiful relationship that day, a relationship that was to last two wonderful years. I knew the day I brought it home that the love I felt deep in my heart was a mutual feeling felt by both myself and the bike. Thinking back now, I realize that my feelings of love must have been rather obvious as my mother allowed me to park the shiny, new motorcrosser in the family room where I could spend hours adoring, polishing, and caressing it's beautiful body lines. There was a strong bond between us--a bond that was obvious when we rode together, and even when we crashed together. We both recieved scars and injuries from certain experiances together, but for some reason they served to strengthen the bond between us. It was a sad day when we parted. Seeing someone else on my bike seemed wrong but it had to be, and so we parted, probably never to see each other again. There were and are other bikes, but the experiances that we shared together make me realize that there could never be another motorbike that could be more beautiful, and more loveable.

CS: Laurie

My Best Experience

My best experience was going to Honolulu, Hawaii this past February. I enjoyed the gorgeous weather, and the people were marvelous. The Pacific Ocean was very blue, and very warm. The sand was brilliantly white, and the trees and flowers colorful. Everyday the sun shone and turned many tourists golden brown, and others not so golden brown, but red. But it was the people who were most interesting. Hawaii being a popular tourist area, there were people there from all over the world. I met people from Alaska, England, and Switzerland. I also saw Hare Krishna's on the streets with their bare feet, bare hands, and tambourines. One soon discovers that the most interesting and cheapest form of entertainment is people watching. I really enjoyed Hawaii for these two reasons for as well as enjoying the sand and sea, I also found that my trip to Hawaii gave me more insight into different people, in different places.

AS: James

I think that one of the best things that has ever happened to me is one that I shall not easily forget. It happened to be on a bright sunny morning, late in the fall. We had just finished breakfast when my father asked me to go to the barn with him. I wasn't thinking of anything in particular so I just followed him without asking any questions. When we got to the barn I couldn't believe what I saw before my eyes. Standing in the pen was a beautiful colt with its ears pricked up and head to one side. a white blaze was centered down the middle of its forehead. At first I wasn't sure if it really was there because it had come as such a surprise to me, but as I approached it, it gave a soft little neigh. I had always wanted a horse of my own and now, when I least expected it, my dream became a reality. Never in all my life had I ever been as happy as I was that day. I thought to myself that I would always be sure to feed him twice a day and always see to it that he had lots of water. I hoped that some day he would grow up to be big and strong just like my brothers horse and that I would be able to ride him smoothly and swiftly across the prairies. Just think--a colt all of my own--we could grow up together and I would have something to look forward to in each new coming day. Right at the moment it seemed as though it would take forever before I would be able to ride him, but the most important thing was that now I had my own horse. Boy, would I have something to tell the kids at school!

AS: Kathy

The Best Experience of My Life

The best experience of my life just occured recently. I am involved with the Swift Current Sea Cadets, and have found it to be a most rewarding experience for the past three years. However, just this month I was given the chance to travel to Bermuda for two weeks. Since I had never been out of Canada, and I am always eager to see new places and meet new people; I was very excited. As the airplane was landing I looked out the window, and the first glimpse I got of Bermuda was that of beautiful, clear, turquoise-colored waters. When I stepped from the plane I was greeted by a draft of warm air. What a difference from the cold winter weather I had left behind in Canada. On the ground I saw crowds of people milling around the airport, most of them dressed in brightly-colored clothing. There were 8 cadets from all over Canada and the United States, on this trip. We were met at the airport and escorted to the building where we were to stay for the first week. We embarked from there each day on our mopeds (which we rented) and went on various sightseeing tours. The scenery was very beautiful on the island. Afternoons were occasionally spent at one of the many beaches. At night we often went out for supper in a restaurant, to a disco or a movie. We met such V.I.P.'s as the Premier and the Acting Governor, who had us shown around his estate. For the first 4 days of the second week, we were stationed on a base, where we worked together with the Bermuda Sea Cadets practicing various exercises and routines, which we performed for the public on the last 2 of the 4 days. For the last three days of the trip we were all billeted out to various cadet homes. The lifestyle of Bermuda is somewhat different and more relaxed than ours, but everyone there was very helpful and friendly to us throughout our trip. This trip to Bermuda was definitely the best and most beautiful experience of my life and I hope to return there someday.

AR: Tracy

The best experience in my life would be when I won the gold medal in the playoffs at the Saskatchewan High School Wrestling Tournament, held in Elrose. If you placed in the top three here, you became eligible to go to the Provincial High Schools. I had never been there. Last year only one went from Swift Current, and I was in Peter Reimer's class. Peter won a sixth place at the Canadian's, and it was my first year wrestling. I hate to say it, but he destroyed me. This year was going to be different.

"Small Communities" was a tournament that I looked at, for having a chance at a medal. The competition was tough in my weight class, and the one below. I was thinking of dropping a weight class, for easier competition. Brad Gaetz and Rich Marshall changed my mind. Gaetz was good, and subsequently Rich Marshall won at the Canadian's, I stayed in my weight class, and got a disappointing fourth place. Now, with one tournament left, I had to go all out. I worked hard at practices, and dropped a weight class. I was now wrestling in the sixty-two kilogram weight class.

We arrived at Elrose, and weighed in. After I made weight I studied the draw sheet. There were only five other wrestlers including myself. Three of us were from Swift Current. My first match was against Lee Ferguson, from Prince Albert. The match took only thirty-five seconds before I pinned him, off a hip toss. I was pretty happy to win my first real match in this tournament. I have received a bye, I don't count those as wins. My second match was against Greg Fehr, of Swift Current. The match lasted one minute and thirty seven seconds. I couldn't do much at first, until I tied up with him. I used a move shown to me by Brad Gaetz. It was a hip toss, with a little bit of a change in the set up. It worked smoothly. My next match was in the cross-overs for the playoffs. I had to wrestle Lee Veldhoen, from Kindersley. This was my quickest match, only taking thirty-one seconds. The finals, these were the magic words. I had never been there before. I was there now though, and it was against Duncan McBean, of Swift Current. Everything is so clear, it is as if I was there right now. We shook hands. "Wrestle." the referee yelled. My heart began beating rapidly, and my thoughts of great moves flashed through my head. Duncan went for the single leg, I sprawled, but couldn't get behind him. We stood up. I tied up with him, and we struggled for about a minute, obviously getting no-where. I faked the hip toss, and went for the single leg, Duncan sprawled, and turned me as I fell. "Time", was yelled by the officials keeping score. That saved me. Duncan was now ahead by two points. I knew that if I got the last two points, I would win. After a thirty second rest, action began once more. The crowd was cheering, they loved the excitement. I just wanted it over. Duncan circled around me, and I began getting nervous. I grabbed him and tied up. "A hip toss", I heard from the crowd, "use your hip toss". I tried it, and it worked, I wouldn't get any medals for style, but it worked. I had him in a head and arm. Now, I had to pin him. I tried everything. "Thirty second" was yelled by the score keeper. I had it won if I could hold him there. He began to slip, "ten seconds", he got out, "time". I won by decision. I had scored the last two point move to clinche a victory.

I was sore for a week after this match, but it was definitely worth it. This was the best experience of my life.

AR: Fiona

I was estatic! I was going to experience four days of glorious snow-covered mountains with fresh air and sunshine, or at least thats what I had heard skiing was all about. I quickly learned different different when I placed my heavy boot onto the thin, light ski and carefully adjusted the binding. After the fifth time of landing on my behind, I had it mastered for I had made it all the way from the lodge to the line-up! As I awaited fate, I thought skiing cannot be too difficult as I saw children who could bearly speak glide down hill as graceful as an eagle soaring through the air. So as my friend and I were approached by the T-bar, we were off to a super start. Everything was fine until I tried to sit down on the thing. My friend fell to the right hand side and I to the left. Unfortunately though, I had fallen backwards and my ski had conviently lodged itself between the rope and the bar and I was being dragged. Fear did not get the best of me as I quickly undid the binding, freeing myself, and the ski too as I saw it race down the hill. As you can imagine, it was a long ride down, on the seat of my pants.

CR: Arthur

THAT DAY AT THE HOSPITAL

After being reminded in your English class that I did have a worst experience, the haunting memories flooded my mind and caused a slight case of insomnia last night. One particular event has caused me to be paranoid whenever I see a nurse at the hosptial. When I was being admitted into the hosptial for tonsillitis, the nurse at the desk handed me a plastic bottle and led me to a bathroom. She mumbled something, pointed at the bottle, then returned to her desk. I was too shy (or too polite) to ask her what she said so I shut the door and stood there in the little room. After a couple of minutes I had the urge to drain my bladder. I executed this, then flushed the toilet, and began washing my hands. Ten minutes had elapsed and I was still pondering upon what the purpose was to stand in a bathroom. The little bottle then caught my eye. "Gee," I thought, "I sure am thirsty!" and running cold water from the tap, I filled the bottle, brought it to my mouth, and drank the contents. Many minutes passed, and after many bottles of water, I finally left the washroom, handed the bottle to the nurse and proclaimed innocently, "I can't!" A smile grew on her face but she didn't say anything because I was a doctor's son. Later that afternoon, I was brought to the Children's Ward and the nurse there handed that dreaded bottle to me again, motioning to the washroom. "They said you couldn't do it downstairs," she proclaimed, "urinate in this." A look of horror covered my face and the nurse began to laugh. I grabbed the bottle, ran into the washroom, locked the door, and sat on the sink until I recovered from the shock.

CR: Karen

Life After an Oratory?

Reviewing my last twelve years of school, I find that one incident stuck in my mind. It was, to say the least, one of the most memorable experiences, however unpleasant it was. After creatively composing a speech on a topic I knew little about, "Life After Death", I was chosen to give my speech in the annual school oratory. I worked hard and long to perfect my creation and then there was the task of memorizing the five-minute speech. Weeks passed and the oratory day approached. Being a basically shy person, I would have rather faced a firing squad than the three hundred pairs of watching eyes and listening ears. However, some sort of urge to succeed found me staring back at the crowd with frightened eyes. Despite the words of assurance that my English teacher had to offer, I have become a nervous wreck at the age of thirteen. Besides all of the helpful advice I was also given instructions, until they came out of my ears. How I was supposed to remember all of these things is still beyond my knowledge; as well, deciphering these instructions was beyond my meager capabilities.

How one who usually spoke as if she had three large marbles tucked in each cheek, was to speak clearly, loudly and normally all at the same time, puzzled me. I longed to see someone demonstrate this art.

I was told that it was allowed to have cue cards with you "up in the front", but I was also told to have my speech memorized and under no condition was I to use these cards. What were they there for? Why had I spent hours trying to fit five hundred words onto as few cards as possible? If they were merely there to control the urge for my hands to play with my skirt, and pull it above my knees a farmer's almanac would have been sufficient.

Then D-day finally arrived. I dressed up as well as a figureless thirteen year old could. I arrived at school terrified of failure. I was unusually pale during my morning classes and by noon I was turning a sickly green. Why I had allowed my teacher to put me through this, I was starting to question. I decided that if I made it through this day I could handle anything. The oratory started with the smaller kid quoting their ten line poems. Not one made a mistake. Then it was my turn. I walked up to the front and - the next five minutes were like a black hole in my memory. Whether I had done alright or not was left up to my imagination. It was if I had died for five minutes. When I came back to life the people were clapping--but what did they know? They would have clapped for the Mackenzie brother's stupidity. Kids in grade three only know that when someone has stopped performing they are allowed to hit their hands together and make a lot of noise.

Needless to say I did not win. Needless to say I didn't even come close. The judge's comments were that my topic was not relevant. I didn't know enough about it. I needed more experience. Ever since then a significant question has been bothering me. If what one needs is experience, must one die first before being able to write about "Life after Death"?

ND: Richard

My Worst Experience

The worst expereince that I had learned from, happened when I was seven years old. We live on a farm and every child in our family had their own share of chores to do. One night I was the last one to do chores so it didn't take me long. It was a freezing cold, dark night outside that night. At the time may dad was still milking a cow. I was afraid of this cow because it had a wide set of horns to match her wide body. My dad knew that it was too cold to put the cow outside so he left her in the barn. The area the cow was put was the area my chores were. I never wanted to go near that cow so I never did my chores of feeding her. I knew, that night, she would be hungry but I said "To heck with her. She doesn't have to eat tonight." I left it at that and went in the house. After a little while my dad had asked me if I had fed the milk cow. Immediately I blurred out a "Yes".

Just the way my father had heard me say yes, he knew that I was lying. I didn't know at the time, but my fahter had gone out and checked if I had really done what I was supposed to. I was watching T.V. when my father came stomping in the house with a big hand stick. He had given me the hardest and most painful spanking I could ever think of getting. I was angry at my dad for a week and I never spoke to him once. To this day I still don't talk to him as much as I should. I knew, though, that that spanking had taught me a lesson, 'Never lie to your parents' was the lesson that I had learned. I never did lie after that to my parents or to anyone else.

ND: Kathleen

My Best Friend

My grandma and I were always extremely close. As a child I spent most of my days with her since my mother worked. To me she was more than just a grandma she was a friend. In many ways we enjoyed similar things out of life such as dances and going out for pizza even though there was a sixty year age gap between us. I wasn't the only person who thought more of her than you would a grandma, my friends also enjoyed visiting with her. She was modern. She talked about what interested teenagers and not about what happened in the good old days. All of our visits were suddenly brought to an end when she was hospitalized. No one in the family was willing to admit that something was seriously wrong or to face the fact that grandma wouldn't be with us forever. A month of not knowing her ailment came to an end when the doctor dropped the bombshell. Grandma had cancer of the liver and didn't have long to live. I was stunned. I couldn't believe that the grandma that I wanted to learn more about was going to die. The kobalt treatments added thirty years to her physical age. It was heart breaking to be with her when her friends came to visit, they couldn't believe how much she had deteriated. The hardest moment of all was the last time I went to visit her. I had the misfortune of entering her room when she was saying her final good-byes to the children. The feeling that went through me is unexplainable. I only hope that I never have to experience it again. To this day I really haven't excepted that my grandma is not with me any longer.

Writing Task 2: An Account of a Process from which the student can write with the confidence of a personal authority

Topic: "How to (play)...."

Reader: Layman; someone who doesn't know how to (play)....

Function: Discursive (explanatory)

Content: Student's choice of favorite game, his knowledge of rules and procedures

CS: Ron

How to Play the Video Game, Centipedes

The game centipedes is a fast moving, difficult game to the onlooker but with a few basic pointers, anyone can drastically improve their game. The object of the game is to gain as many points as possible without being hit by the centipede which slowly winds its way through a maze of mushrooms from the top of the screen to the bottom. You must also avoid being hit by such things as spiders, snails, and falling fleas which leave a trail of mushrooms behind. One of the first steps to remember is that you must keep the bottom quarter of the screen clear of mushrooms. With the mushrooms cleared, the centipede moves down at a much slower rate, giving you a better chance of shooting it. As you shoot the centipede, it breaks into smaller centipedes which also have to be shot. If the centipede is continuously shot in the head, the maximum points are gained, and the centipede is destroyed without seperating. It is advisable to try and shoot the centipede as near the top of the screen as possible and leave only one section of the centipede alive so that you can clean up the bottom of your screen before a new centipede enters. Do not allow the centipede to reach the bottom of the screen, because when it does, it multiplys quite rapidly and it can be nearly impossible to kill all the centipede sections. Since each section of the centipede turns into a mushroom when shot, the screen can become infested with mushrooms, therefore, it is advisable to keep a single vertical line clear of mushrooms. Point for shooting the spyders, which move up and down, vary as your distance from the spider, therefore, maximum points are gained when you shoot the spider at close range. This is just a basic outline as to how the game is played but with a little bit of practice, anyone can master the game.

CS: Laurie

How To Play Tag

To play tag you need at least three people. It is preferable to play tag outside where there is more room and fewer things to break. In order to play one person must be designated as "it". This person must try to tag another person so they will become "it". However, you cannot tag the person who tagged you, your "butcher". The object of the game is to never become "it". A "home" can be designated where it is considered safe, and the person who is "it" can not tag you. Tag is a very fun game for children ages four to twelve.

AS: James

How to play fastball

Fastball can be an interesting and exciting game if you let yourself into it. The game is made up of two teams consisting of nine players on each team. The object of the game is to score as many runs against your opponent as possible. In order to play the game there must be a pitcher, a catcher, an infield, an outfield and a batter (one player from the opposing team). When all the players are in their correct positions and are ready to play, the ump call for the starting of the game and the pitcher now delivers the first pitch. The batter must determine for himself whether to hit it or to let it go by, but of course, if a strike goes by and he makes no attempt to hit, (which could be because a signal from the coach) the ump calls it and it goes as one strike against him. When the ball is hit it is the infield or outfield's job (depending on where it landed) to catch the ball and throw it to first base or wherever the play should be made. For example, if a runner is on first base and another member of his team hits the ball, he is forced to run to second if he makes it or not and in this case the play should be made at second base to get the runner that was previously on first base out. The team at bat, bats as long until three hitters have been called out. Then field comes in to bat and does likewise. When each team has been at bat once, then one inning of the game has been played. A game of ball usually consists of nine innings and whoever is leading at the end of the ninth inning has won the game unless it is a tie between both teams. In this case an extra inning is played to break the tie but if the tie is still not broken, the game is considered a tie.

AS: Kathy

How to Play Pacman

Computers and video games are increasingly popular today. Many teenagers spend alot of their time and money in arcades. What attracts them to arcades? Is it the voices and sounds emitted by the machines? Or is it the feeling of excitement they experience as they push themselves to react faster than the game; feeling triumphant at victory but ready to try again at defeat?

One popular video game is Pacman. I sat in an airport and watched people, from small children to men in business suits, play this game. So it must be popular among all ages.

To play this game, you put your quarter in the slot and by pressing the start button you are thrown into a wild, humorous frenzy, going up and down the rows, trying to eat all the dots, but at the same time avoiding the four ghosts who race around after you.

In the beginning you have three men. The object of the game is to eat all the dots without being eaten by a ghost. The majority of the dots are yellow, but there are also four red dots known as 'Power Pills'. When you eat one of these you have five to ten seconds in which you are safe from the ghosts. In fact, you can eat them for bonus points. Eating one of these power pills also gives you a chance to eat all the dots you can without going out of your way to avoid the ghosts. When the ghosts start flashing that is your cue to depart because now they can eat you again. If one of the ghosts should eat you, you will have one less man left.

There is a getaway known as the 'Escape Tunnel', so that if you exit through it on the right side of the screen, you re-enter on the left side.

You control your man with a little knob known as a 'joystick'. By moving it in the direction you want your man to go you control Pacman's destiny.

Each time all the dots are eaten, the board is cleared and then refilled and you start all over again. As soon as your three men have been eaten the game is over. However, if you should earn more than thirty thousand points you are awarded an extra man. Pacman is lively and exciting; each new game challenging you to try and better your score.

AR: Tracy

How to play Caps

The materials needed to play caps are: a couple of beer, and seven bottle caps. Only two people can play this game at one time. First, you face each other, your legs infront of you, about seven feet from your opponent, with an open beer between your legs. Then you place one cap on each beer, upside down. Following that, the youngest person takes the five caps remaining and throws them, one by one at the cap on his opponents bottle. If he knocks it off, his opponent has to take a large drink, then returns the bottle to the floor, and puts the cap back on it. If he knocks it off again, his opponent drinks again. If he knocks it off five times in a row, his opponent must drink what is left in his bottle. After he has thrown all five caps, his opponent gets to throw the caps back. When one's beer is done, one grabs another and keeps playing. When you throw, if your cap bounces off his bottle and returns to you, you may throw it again. This games does become quite a challenge after some time. There is no real end to the game, unless they both agree they will quit, or if one person can't throw anymore, because of intoxication.

AR: Fiona

"How to Play House!"

"How to play house" is a game that takes me back to my childhood days of which I have fond memories. My friend, Shirley, and I first of all had to coax and scheme to get Billy next door to play father. Once we had convinced him with some hot homemade cookies, the fun began! We used the old garage in my backyard which had dozens of boxes and crates stacked upon each other which magically turned into cupboards, ironing boards and other household items. Shirley and I acted out the motions of the daily cleaning and cooking duties we had seen our mothers do. Trouble began with Bill when he wouldn't take the garbage out or any other "masculine duties". The game ended by us sending Billy home, and turning to our barbie dolls which is a different game altogether.

CR: Arthur

How to Shoot Trap

The only requisites for this sport are a 12 gauge shot gun, 27 loaded shells, a vest with two large pockets, ear plugs, and a good eye. The scorekeeper assigns you to one of five stations. Each person puts five shells in one pocket and 20 in the other. (This procedure does not have to be followed but is rather a tradition.) The two extra (which are replacements for shells which may misfire) may be placed anywhere as long as it won't heat up and make a mess. When the man on the first station calls "up arms", each of the five man squad stands on their assigned station and waits with an uncocked gun until it is his turn to shoot. The man on the first station cocks his gun and aims at the little green box which is 16 yards in front of him. When he is ready he yells, "Pull", and an orange disc will come shooting out of the green box. He now follows it with his gun sights and squeezes the trigger before it gets too far. If it is ticked or completely destroyed, it is considered a "hit". If the disc remains intact, it is a "loss". The man on the second station repeats the same procedure, as so on down the line of 5. When the last person has shot 5 times, the squad rotates to the right. The fifth person on the 1st station, the first person of the 2nd station, etc. When everyone has depleted their ammunition (25 shots) and rotated 5 times, the scores are tallied up and each man receives a score out of 25.

CR: Karen

How to study for an exam

The method one uses to study for an exam can make a large difference in how much information is retained. Concentration is needed so, I find, that a quiet, familiar room is desirable. Constant distractions from other people or from the television or radio only result in a loss of concentration. Unfamiliar rooms may also cause distractions because more time will be spent on gazing around the room than looking in ones book. Starting at the beginning is advisable because this information is the most likely to have been forgotten. This information will usually take the longest to study because ones memory must be refreshed. The last work done should still be easily remembered and will probably take the least time to study. It is better to study for long periods at a time so one has time to look over the material and really study it. The best way is to set down a schedule and stick to it. Allow breaks to watch favorite programs or to just relax from the routine. The best time to study is during the day or early evening. Studying late at night will only leave one too tired to write the exam.

Studying is an important part of writing an exam and essential for receiving good marks.

ND: Richard

How to Play Chess

Chess has developed, over the years, into one of the most popular games. It is a highly complex and sophisticated game. Chess is a game that can be played by two people only. There are six different pieces to the game of chess. The names of these pieces are king, queen, rook, bishop, knight, and pawn.

The object of the game, chess, is to capture the opponent's king. To begin the game of chess the players draw for sides. The player who receives white makes the first move. Each piece has it's own different way of moving. The first move can only be made by a knight or one of the pawns. The other peices can not jump over to make a move.

There are many different types of moves. A few of these are castling, pawn promotion, check, and check mate. Castling is a move that can be only played once in a game of chess. The king is only permitted 1 square per move. Pawn promotion occurs when a pawn reaches the far side of the board and then is promoted into a queen rook, bishop or knight. Check occurs when the opponent has made a move to capture your king but the king has a change to escape. Checkmating occurs when the opponent has made a move to capture your king but the king is unable to escape the villain. The king is then knocked over and the opponent wins the game.

ND: Kathleen

How To Play Indoor Soccer

In order to begin playing indoor soccer a person needs a team that consists of five players: two offensive players, two deffensive players and one goalie. A soccer ball may also come in handy. There are no boundaries in soccer except the goal crease. No other players besides the goalie are allowed in the crease. The ball is moved from one end of the court to the other by the use of passing with ones feet. The ball may not be touched with the hands of any player except the goalie, and then only when it is in his crease. In order to score in the game a player needs to make the soccer ball pass between the two goal posts without stepping the goalies crease. A player also has to try and keep his kicks low. If the ball is kicked above a players shoulders the ball will be whistled down and given to the team that didn't kick it up. The ball will be kicked from where it went up. In indoor soccer the team has unlimited substitution. This means that a player can be substituted into the game whenever another player wishes to come off. They do not have to wait for a whistle or alert the refee of their substitution. These are a few of the basic rules in how to begin a friendly game of soccer.

Writing Task 3: A Fictional Story

Topic: Three visual stimuli, from which the student selects one picture with the instructions: "Write a story for which your picture is one of the illustrations."

Reader: Wider public; that is, stories displayed in an anthology or on classroom display board.

Function: Imaginative construct

Content: Student limited in terms of content by the picture chosen. Each contains at least one person in a dramatic situation.

CS: Ron

Behind Bars

It is a sad situation when somebody loses something they love, and in Tommy's case it was no exception. For years he had wanted his own little puppy, and when his dream finally came true two months ago, he was the happiest boy on earth. He loved his dog from the bottom of his heart and now it was behind bars. What had his dog done? Why had the ruthless, merciless dogcatcher snatched his sweet pup from his life? Where would he get the twenty dollars needed to reunite him and his little dog? His best friend tried to comfort him, but what use was it when he was seperated from his dog? Suddenly, a thought struck him. Quickly he turned to his friend.

"Brian, I've got it?" he shouted, "We can get some money from my Grandpa! I know he'll lend me some!!" Brian, glad to see his friend happy again, quickly rushed after him.

"At last," Tommy thought as he reached his grandfather's house, "I will be with my puppy again!"

CS: Laurie

Mom was gone. She had died peacefully in her sleep last night, after a long illness.

So, now I was home with Dad. To comfort him like he had comforted me so many times. By walking me to school on my first day of class when I was afraid to go by myself. By helping me search for my favorite doll when I couldn't find her. All the times he had been there for me. Now, it was my turn to be there for him.

All that first day I was home Dad and I talked, mostly about Mom and how we both loved her. I think that helped Dad a lot, for although the pain and sorrow was still evident he seemed to want to talk more and more.

When I had first come home I had been angry at having to leave my family and job." Dad couldn't look after himself." I had tried to convince myself "He is an adult, he is strong." But now I looked back at myself with a sense of shame. It was time I did something for my father, who had always done things for me. I owed him this at least. "Dad," I said "I am here for you."

Dad took my hand and squeezed it gently, tears filling his eyes. "Thanks," he said quietly, and somehow I knew he meant it.

AS: James

A Lonely World

Everywhere you look you can see the loneliness of the city. Summer has once again come and gone as quickly as every year before and has left behind the unforgettable coolness of the fall. The streets and sidewalks are empty except for the odd person leaned against a store window trying to find shelter from the whipping wind. Bits and pieces of paper and tin cans are swiftly being tossed against an old rusty fence where they will remain until a twister or another strong wind will carry them across a field or to a neighbouring ditch. A dog, who appears to be lost, runs hurriedly up the street and vanishes around the corner. Far in the distance the neighing of horses can be heard as they are being driven towards the corrals, their hoofs, pounding as they hit the ground. Now, as the day comes to an end, darkness will settle in and still, everywhere you look you can see the loneliness of the city.

AS: Kathy

Visual Stimuli #1

Danny Richmond stood, his fingers clenching the wire fence, watching as the ambulance attendants wheeled his mother out of the driveway on the stretcher. The stretcher was put inside, the doors were closed and the ambulance drove away, lights flashing and siren screaming. Tears ran down Danny's face as he looked hopelessly after the ambulance. He watched it until it turned a corner and was out of sight, but he could still hear the sirens in the distance. He listened until they too were gone. He had never felt so lonely in all of his eight years. Danny and his twin brother Derek, had never been seperated from their mother like this before.

Their father had died in a car accident two years before, their older sister, Sandy, at eighteen, was working her way through business college, and their older brother, Kevin, at fifteen, had quit school and was working in a gas station. Their mother had been a telephone operator before the accident. Mrs. Richmond had been going up the dark, back stairs to their apartment, her arms laden with groceries. She had stumbled under the weight of the load and had fallen down the flight of stairs. The boys were playing outside at the time. They had heard the noise and come running. They had found their mother sprawled at the bottom of the stairs, bleeding profusely from a cut on her forehead one arm bent at an unnatural angle beneath her. The two boys had called her name over and over but got no response. Danny, realizing her condition was very serious, had raced down the hall to Ms. Green's apartment. Mrs. Green was an elderly lady they stayed with when their mother had to work at night. Danny had pounded on the door calling her name. She had opened the door, and after calming him down, she made him tell her what had happened. When she had found out the reason for his alarm she had immediately phoned an ambulance, and gone to see what could be done for Mrs. Richmond, staying with her until the ambulance arrived.

Not wanted Derek to see him crying, Danny wiped the sleeve of his coat across his eyes.

"What will happen to us?" asked Derek.

"We'll stay with Mrs. Green," answered Danny.

"Will Mom be okay?" asked Derek, his small voice wavering uncertainly.

"She'll be fine. You wait and see," said Danny, not at all sure if he spoke the truth.

AR: Tracy

VISUAL STIMULI

"Here Fido, come on Fido, come here boy."

"Tommy," Billy asked. "Why did that man lock up Fido."

"The man said it's because he wasn't wearing a collar. Then he laughed."

"Why did he laugh Tommy." Tommy just shrugged his shoulders. "Where could we get a collar?"

"The pet store sells them for two dollars each."

"Where could we get two dollars."

"He looks so sad locked up in there."

"Hey!," Billy said with excitement. "We could collect bottles to get the money."

"Yes, but we would be collecting bottles for a year, because it also takes five dollars to get him out of his cage."

"Maybe we could break in, and steal him back."

"How could we do that, this fence must be a hundred feet high."

"When the man comes to feed him, we could sneak in."

"Forget that, how would we get back out." Tommy paced back and forth. "We have to find some way to get him out of there. All of the kids will laugh at us if we go to school without him. It's show and tell, and we had the best animal in the world to show."

"How will we ever tell the others at school." Billy said with tears in his eyes. "Our pet alligator was locked up by the dog catcher, early this morning."

"They will just laugh at us."

"Maybe mom was right, we should get rid of Fido, and get a dog."

"What would we call it."

"We could call it Alvin."

√

AR: Fiona

"Why Do People Die?"

"Look Peter, look at that!" Andy cried.

"Don't; you'r standin' too close," Peter angrily replied.

"Am not, don't worry, he's not movin'," Andy said.

Peter and Andy stood staring in amazement as the open coffin lay still on the grass. A large group of people were standing about and cries of anguish could be heard in the atmosphere. Then, a lean man dressed in black began to read from the bible in the silence.

"Come here, Peter, and look. He's not livin' no more," Andy whispered.

Peter slowly crept to the fence and curiously peered through the barb wire.

"See, he looks a funny color, how come, huh?" inquired Andy.

"Dad says we all look like that after we aren't livin' no more, or at least thats what he said 'cause I 'member when Gramma Fat died," Peter replied knowingly.

"Did she look like that, dressed up and all?" Andy wondered.

"Yup," said Peter.

"Peter, why do people die?," Andy questioned as he stared at the corpse in amazement.

"I dunno, why?" replied Peter.

CR: Arthur

Eight Shekels for a Rat

Joseph and Maria were new to the streets of Cairo. The anti-semitism in Germany had forced them to take refuge in Egypt. Walking down the dusty streets laden with merchants and their colorful goods, they were amused by the numerous men haggling over the price of a straw basket or a bottle of pickled kumquats. Not wanting to miss out on the fun, Joseph squabbled with a merchant trying to sell him a stuffed camel. He initially had no intention of buying. As the moments passed and the prices flew back and forth, Joseph finally brought him down to one shekel. Who could resist such a bargain? He bought it. Joseph now considered himself an experienced and gifted squabbler. He tried again twice, buying himself a hat and a canteen. Maria looked on as her father prided himself in his purchases, but all this walking and watching had made her hungry.

"Can't we get something to eat, Papa?", she asked.

"I'm sorry my dear, let us find a merchant with good food."

They came up to one merchant and Joseph eyed his row of broiled meats and baked rolls. "How much this one?", Joseph asked with a finger pointing at a fist-sized piece of meat.

"Eight shekels," he answered with a heavy accent.

Joseph thought that "Why not bargain for food also?". He did and the merchant did not seem pleased with his offer of four shekels. The merchant refused to give him the chosen piece of meat, but picked up another on a seperate counter.

"Four shekels, its yours," he announced, handing Joseph the new piece of meat.

Joseph sliced the meat in half and handed one half to Maria. She devoured it quite heartily. The meat left a bitter sensation on her tongue and it had a strange scent. Fearing the worst, she turned to the merchant and asked him what the meat was.

"I don't know how you say in English," he said. Then, out from under the counter, a rat darted into the street.

"Dere!", he said, "Dere, Dat's what I cook!", pointing at the filthy animal.

Marie felt her stomach turn and she started down the street with Joseph.

"Let's go home," she said, almost in tears. She payed for her father's squabbling.

9

CR: Karen

Narrative - Dialogue

"Hey Tommy, you can play with us," consoled Chris, "We didn't mean to be mean to you!" "Won't you come?"

"No, I don't want to. I'm watching the others play basketball."

"But we need you on our team," pleaded Chris. "We won't win unless you're there and besides we don't have enough people to play unless you come."

"I don't like playing with you, exclaimed Tommy with self pity in his voice, because I don't like you!"

"Please come!" I really like you!"

"No, I don't want to!" Tommy's eyes filled with tears as he slowly turned around.

"Okay, I'll play because I really do need a friend." The two boys skipped off happily together--hand in hand.

ND: Richard

Making a break for it

One cold, spring morning a friend and I walked to the arcade on 5th avenue to waste time and money. We had run out of money, after about an hour, and then left the arcade. Entertainment was something we almost never had much of since we both lived in poor families. Daniel and I were walking along the street when all of a sudden Dan froze on a spot and said, "How about earning a little extra money?" Dan was looking down the block, at the jewelry shop and I immediately sensed his feelings. "I'll have nothing to do with it Dan," I replied. He stared constantly at the store planning his, or perhaps our, attempt at robbing the store.

Daniel finally came to life telling me every detail we should follow in order to make our first robbery attempt a sucessful one. We arrived in front of the store and we looked at each other, "Are you ready?" Dan asked. I told him that I didn't want to go through with it but the few words of "Think of all that money we could get," convinced me. We entered the jewelry store pretending we were customers looking for a ring. My job was to distract the manager and take him to the other side of the store while Dan took as much jewelry as he could.

The job was finally done and Daniel knudged me with his elbow whispering, "Let's get out of here." At that time the manager figured out what we were up to. We shot out of the store and ran as fast as we could down the street. We didn't even stop for the moving vehicles. We were nearly hit three times while crossing the streets. By this time the manager had telephoned the police because we could hear the sirens not far away. I had turned around to see what was going on and the cops had parked their car to take after us by foot. Don said we were not going to give up yet. I had known ahead of time that we were not going to make it because we were nearing a dead end. We had no time to turn around now so I didn't bother telling Dan about the dead end. By this time our pace had lessened and we were on the brink of getting caught. We finally had to stop because we had no where to go. Standing by a street sign wondering what would happen next was frightening. We knew that we would now have to face the police and recieve charges of steeling. We were now criminals and our names were down on file just waiting for our next criminal offenses.

ND: Kathleen

The Look of Innocence

In the slums of Chicago, two small boys were playing among the debris. There were no playgrounds for them to play in. They seemed to be so accustomed to their surroundings that it didn't even bother them. The crime rate in this area was extremely high. You didn't know how you would find your children or if you would find them when it was time to bring them in from playing. The two small boys watched as the police sirens filled the air. The grocery store down the street had been robbed, the owner shot and killed. The suspect was running towards the boys, the police right behind with their guns drawn ready to shoot. The man was almost in front of the boys when the shot rang out and the man fell. The boys stood paralized looking at the man lying in the puddle of blood on the street. The police rushed over to the man not seeing the small boys watching. When the man was turned over the smallest of the two boys grabbed the fence and looked on. He didn't appear to be looking at the man or the police. He was looking over them into a world of his own. The rattling of the fence made the police aware of the boys presence. They tried to talk to the boy but he kept staring. They attempted to remove him from the fence but were unable to unless they were to break his fingers. The other boy began to cry and begged the police to leave his friend alone. He had just seen his father gunned down and killed. The police managed to pry the small boys hands from the fence. They took him with them in hopes to erase the memory of today from him forever.

Writing Task 4: Discussion of an issue close to the student's direct experience in which he is required to present a point of view and persuade the class to it.

Topic:	"Would it work if students came to school when they liked, and could do what they liked there?"
Reader:	Peer group
Function:	Discursive (argumentative)
Content:	Student's own thinking stimulated by class discussion and based on personal experience

CS: Ron

Nuclear Warfare

In the past several years, a great deal of emphasis has been placed on the nuclear arms race. i believe too much emphasis. It is my opinion that the protestors demonstrating against nuclear warfare should calm down and take a rational, open minded view at the facts. The argument used by these pople is a very convincing emotional argument using many statistics and scary details emphasising the gory and frightful details. If you take a careful look at their argument, you can realize that infact their argument can be turned around and used against themselves. It is true that the nuclear weapons of today are frightful and gruesome and that both the Soviets and the Americans have enough weapons to destroy the earth several times over. This is where their argument backfires on themselves. Since nuclear warfare is such a frightful thing, and since both the Soviets and the Americans are heavily armed and reasonably closely matched, neither side could possibly gain an advantage by starting a nuclear war. Both sides are aware that within a matter of minutes of starting a nuclear attack, a nuclear attack would be returned with the same magnitude of their original attack. In World War II, a poisoness gas was available to both sides as a weapon but yet neither side used it because they knew it would be used on themselves. This is exactly why there will never be a nuclear war! The day we reduce our arms and allow the Soviets to gain the advantage, is the day the Soviets have a motive for nuclear war. With the successful flights of America's space shuttles, it is obvious that it is only a matter of time before man's warfare moves to space. Therefore if we keep the amount of nuclear weapons equal on both sides until this happens, we can be confident that there will never be a nuclear war, and that there will never be a motive or a need for a nuclear war. So don't lie awake at night worrying, the earth will still be here tomorrow, and the next day, and the next day, and the next day...

CS: Laurie

No, it would not work if students came to school when they liked and could do what they liked there. Most students are not yet mature enough or responsible enough for this to work. They would either come to school late or not come at all. If they did come to school, they would either get little or no work done. Also, students coming and going to and from the school and classes would disturb the classes and disturb the students who were working. For these two very important reasons I feel this would never work.

AS: James

Religion

Religion is a topic which has been talked about and argued over for centuries. I feel strongly towards religion because I know I should go to church on Sunday because that is what God would like for us to do. I know there isn't much that I am going to do about the fact that a lot of people work on Sunday because if that's what they would rather do then there is no one to blame but themselves. A major problem I have faced is that even though I have chosen a specific church to attend, there are always people who think your church isn't quite as good as their's. Some of my friends have asked me if I would like to attend "their church" or they have also invited me to youth retreats or young peoples socials. This kind of thing bothers me because they know very well that I am attending a particular church regularly, so why should they feel that they have the right to drag me away from a church which I am familiar and comfortable with. I think that those people who want to go to church should be able to feel free to attend the church they want to and I also think that people should not try to make you do what they would like you to do or make you be the kind of person they would like you to be.

AS: Kathy

I don't think it would work if students came to school only when they wanted and did what they wanted there.

If some students decided not to come to school for three of four days in a row, they would miss daily lectures and notes necessary for the final exam. Perhaps they would miss some assigned questions and then they would have to borrow another classmate's notes, or get individual help from the teacher. Or if some students didn't go to school for a couple of days and then they might go back unprepared on a day when an assignment was due.

Teachers would have a very difficult time scheduling exams or doing class projects because there probably wouldn't be a single day when the entire class was present. This would make it impossible for the teachers to announce what day the test would be, especially if half of the class was missing. Some of the class would probably get ahead and be bored and disinterested if they had to wait for the teachers to teach the other students the same material all over again. It would be a very disorganized system.

As far as the students doing what they wanted when they got there I don't think that would work. There would have to be some definite rules and expectations outlined for the students. A student couldn't just walk into the room in the middle of a class and expect the teacher and the rest of the class to drop everything and start all over again just for his/her benefit. By the same token a student couldn't pick up his/her books in the middle of a class and just walk out. Rules would have to be established and enforced. Anyone breaking the rules would have to be punished accordingly. I feel a system such as this would just have too many flaws and wouldn't work at all!

AR: Tracy

Most students say they would like to come to school when they want, and do what they want. I think for most of them, they would just be too far behind to graduate with a proper education. Students are too irresponsible at this age, to be making decisions for future careers. Most students who go to university don't even think about what field they will enter, until their second year begins. The students that go to university have more responsibility than high school students, even then they don't have very much. Most high school students just go to school to make new friends and have fun. High school students have no real obligation to go to school, except if they really want to improve their education. The price to go to school is only your time. Many students abuse this privelage, by skipping out of classes. In university it's not a privelage to go to school. You paid for it, and now you must go. There is only one problem. Most students have their parents pay, then some still skip out. This results in a loss of about four to five thousand dollars, plus a year's salary that they could have been making, instead of playing around. If the student had paid this himself, he would have more obligation to go to school. Most of the students get too much given to them without explaination. If the parents would sit them down and show them what glorious opportunities they have, the skip out situation wouldn't occur nearly as much. If students came to school when they liked, many wouldn't come at all, and many of the few that did come would do very little work. I think if students could do what they want, they would have no assignments, or tests. Without these source documents, for the students progress record, the student would have no real way for looking at his progress. The standard of education would be considerably lower, if students did what they wanted to, when they wanted to.

AR: Fiona

An issue that deeply concerns me is marriage. Many individuals do not take marriage as seriously as they should. Marriage, I feel, is a life time commitment that two people make together only once. Looking at statistics is shocking as I see the divorce rate increasing. Many people forget the trauma the children of divorced parents experience which may result in permanent damage. I often wonder "I think doesn't the world care anymore?"

Perhaps the solution is a law passed that does not allow marriage until the age of twenty-one and the people are capable of making a responsible and lasting decision. In our teenage years we go through the hardest transition in our lives and making mistakes is natural and common. When writing this, I was thinking of all the young wives that today feel frustrated and hurt from past mistakes.

CR: Arthur

It Just Won't Work!

Would the scheme in question work? Absolutely not! We know that all studies done on people have shown that all people are different. The idea of coming to school when you like to, some may come in the morning, some in the afternoon, some in the evening, or some not at all. It would be chaos. Teachers would have a tough time teaching, controlling, and keeping track of students. They may even find themselves working extended hours to take in consideration the evening people. As for doing your own thing, rules concerning alcohol, drugs, and dress would all be broken. The school would become an unsafe place and would be overrun by losers (if they even bother coming to school). No initiative would be present for serious students to work by. The learning atmosphere would be shattered, destroying education as we know it.

CR: Karen

Should high school students be allowed to attend school when they wish?

Students go to school to learn and it is impossible to learn if students don't attend their classes regularly. This is why I feel, that students should not be allowed to attend school only when they wish. Some students would take advantage of not having to go to school. They may not show up for weeks. Taxpayers pay over two thousand dollars for one student to go to school. This would be money wasted on students that don't attend regularly. As well, school would be taken too lightly and would be a place to go only when you're bored of going for coffee, shopping or playing pac-man.

Teachers would have a rough time keeping attendance charts if some students only attended classes part of the time. Assignments would be too hard to keep track of as well because students just wouldn't go to class on due dates and some of them wouldn't even know that there was an assignment due. None of the teachers would feel it was worthwhile giving a lecture to only a few of their students when they know that they will only have to repeat it again the next day.

Students have the privelege of going to school and if they don't want to attend their classes then they should not waste their time, the teacher's time or valuable money.

ND: Richard

Writing Assignment #4

No, I do not believe that it is the student's choice to go to school when they like. Every student needs a decent education and if they went to school whey they wanted to, they would not get a full 12 years education.

If we did have this choice, I believe that many students, of this school, would take on the responsibility of going to school and recieve their 12 years of schooling. Those who do not take on this responsibility will be paying the consequences lator on, in life.

Letting a student go to school when they like may cause many problems. The students who don't go to school would roam the streets and perhaps cause damage to some buildings in the city. If a student is not in school or at home, there may not be a way of locating them if they are wanted. This student may have been killed or kidnapped and people would not worry about them for a day or two.

I think that doing what we would like to do, in school, may help bring back dropouts to school. I would like to see a change in the number of compulsory classes. Cutting down the number of english classes to 3 and cutting out Social Studies 30 as a compulsory class.

Student must not only take on the responsibility of going to school but they should also be responsible for their actions in school. A Grade 12 education is important so we must fight to the end.

ND: Kathleen

The Importance of a School System

If students were not given a strict schedule of classes and times the school system would deteriorate. In order to maintain a school there has to some sort of discipline and organization. If a student was allowed to arrive at school anytime he wanted, it would be impossible to arrange class schedules and extremely expensive to pay for the teachers that would be required. A school is supposed to be a place of learning. If the students want to learn and further their education they will realize the importance of having designated times for classes as well as counselling in the classes that they wish to take. A school is not here just to teach a student academically but to help discipline them as well as to give the student a sense of responsibility. Once a student has graduated from High School he will not only have learned how to read and write but he will also have learned about responsibility, how to socialize with people and most of all what is expected of him once he enters the real world.